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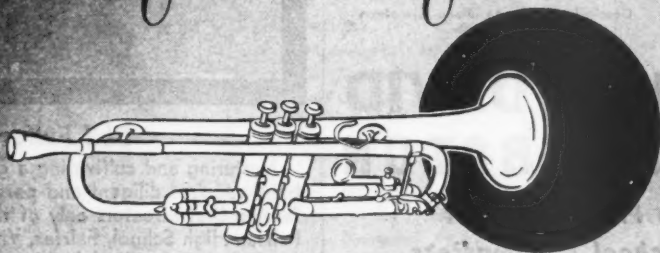
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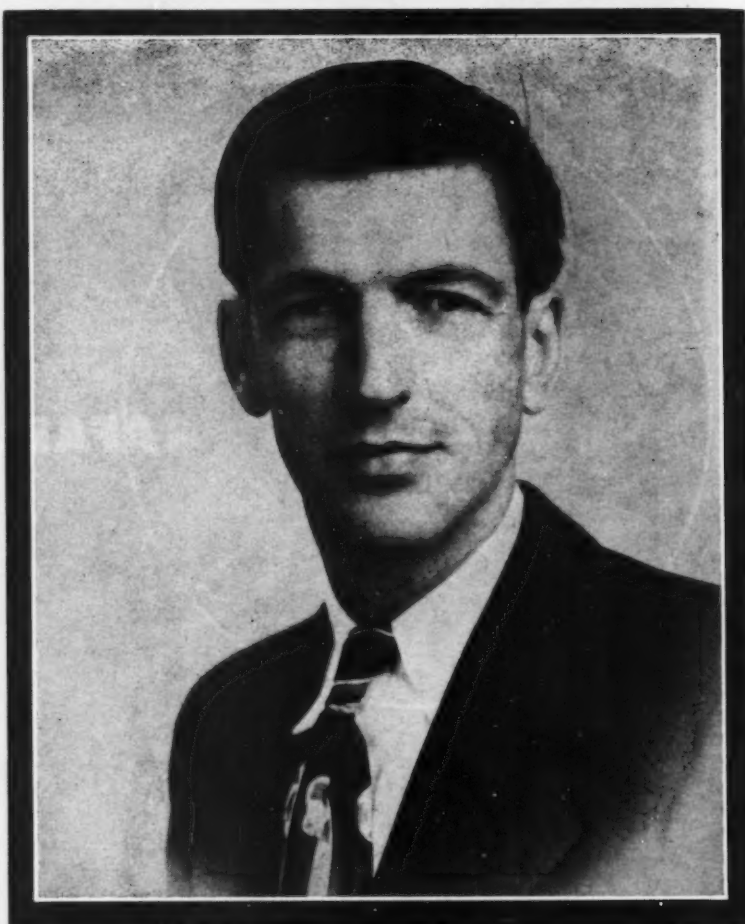
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Mr. Fuller received his Bachelor's Degree in '41 at Northland College, Ashland, Wisconsin, his Master of Music from Northwestern University in '48. Private studies and his work as a Navy musician during the war gave him a broader view to add to the background he had already developed. His first directorial position was in Wisconsin previous to the war. After his service in the Navy, he took the podium for the Robstown, Texas Band, reorganizing it, after it had lain dormant for three years, and fashioned it, in six months time, into a winner of the district festival.

His burning ambition, at present, is to fulfill the dream of welding Fairfax school musicians into a polished musical organization. His dream will be complete when this band is the outstanding band in the Virginia area.

Phil Fuller truly exemplifies the brilliant and sincere directors who are flooding our lives with music and thus making the world a much pleasanter place to live.

*"They Are Making  
America Musical"*



## ON THE COVER

Since telling you the story of the Central City, Nebraska High School Band in March (Page 31), five charming flutists of that band have haunted our editorial flights,—to see their lovely picture on the cover. Sleep must come, so here, on the front of this issue, meet the group who have won in four out of five district ensemble contests. We're not going to tell you their names, but their proud director, M. L. Crandell, has consented to deliver fan mail.

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# The School Musician

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Edited exclusively for grade and high school musicians and their directors. Used as a teaching aid and music motivator in schools and colleges throughout America.

Volume 21, No. 9

May, 1950

## CONTENTS

They Are Making America Musical.....	4
Phil Fuller of Fairfax, Virginia	
An Experiment in Democracy.....	6
Paul E. Harding, Director of Instrumental Music, Washington High School, Pa.	
Music Education in Texas Emphasizes the STRINGS... ..	8
Anton Bek, Southwest Texas State Teachers College, San Marcos	
Choral Section .....	11-12
Edited and Managed by Dr. Frederic Fay Swift Music Education Looks to the FUTURE "That All May Sing"	
Baton Twirling Section.....	13-18
How Baton Twirling Got Its Start, by Andrew V. Scott Learn to Twirl a Baton Coming Contests Runners Up in SM's Beauty Contest	
School Music News Section .....	19-24
Eminent Ladies of the Podium Who Gets the Bassoonist, by Perry A. Sandifer Boys Learn French Horn Quickly	
How to Buy School Band Uniforms (Part II).....	38
By Harry H. Craddock, Kansas City, Mo.	

## Learn to Play an Instrument

### Departmentals

I Hear Music Everywhere: by McAllister.....	21
Double Reed Classroom: by Bob Organ.....	26
Accordions: by Anna Largent.....	28
The Solo Brass: by B. H. Walker.....	30
Percussion: by John Paul Jones.....	32
Your Flute Questions: by Rex Elton Fair.....	34
Composing and Arranging: by C. Wallace Gould.....	36
Band Music Review: by Richard Brittain.....	40
Your 3,000 Mile Bargain Counter.....	41

Entered as second class matter at the post office at Chicago, Illinois, under the Act of March 3, 1879. Published monthly except July and August by the School Musician Publishing Co. Subscription rates: One year, Domestic, \$2.00. Foreign countries, \$3.50. Single copies, 25c. Robert L. Shepherd, Editor. Address all editorial and remittance mail to Chicago.

# An Experiment in Democracy

*How this Pennsylvania School Band keeps peace in the family through its wonderful system of Student Control.*



School band planning is important, and the elected representatives of the music student body take a hand. Here with Director Harding are Joe Rolunda, president, seated, Evan Davis, vice-president, and Jane Dever, secretary-treasurer, as they go over plans for spectacular formations on the athletic field.

MANY HIGH SOUNDING PHRASES have been attached to reasons why students should participate in band, orchestra, and chorus activities. Among these have been the assertions that students have an opportunity to observe and practice democratic actions and procedures. Surely this is a very laudable reason and if fulfilled it probably justifies the entire existence of the music department. Directors of school music organizations invariably give lip service to the idea that the members of their groups should have some voice in the matters of policy, organization, discipline, selection of music and other items of this nature which are important to the functioning of the organizations involved. However, in many instances most of these problems are solved in a more or less dictatorial manner by the director himself.

The writer is of the opinion that the high school band, orchestra, and chorus afford an excellent opportunity for joint participation of students, directors and administration in solving problems that are common to the group. The processes of democratic action are generally much slower than dictatorial or autocratic decision but the results fully justify the slower response. The improvement in morale is almost immediately apparent when a voice in the affairs of the group is provided.

A program of student participation which has been very helpful in promoting democratic action in the writer's situation will be briefly discussed. Various modifications of the program as it is presented have been used over the past ten years or more.

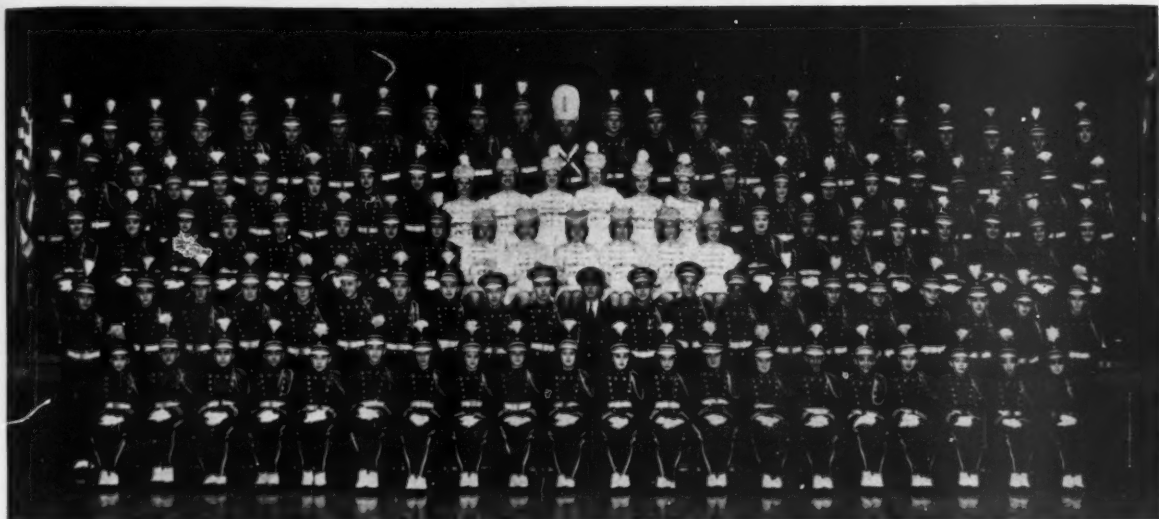
The band members annually elect ten of their number to serve on a group which is called the band council. With the addition of the president, vice president and secretary-treasurer, and director this makes a group of fourteen. This group meets once each week after school for approximately one hour to discuss all types of policy problems, music, and to discipline some of their fellow band members who may have been found guilty of disobeying some of the rules which have been adopted by the entire band. In this connection the council serves as a court and listens to each case and metes out a penalty suited to the rule infraction involved. In cases of permanent or temporary suspension from the band this action must be approved by the administration. Students are sometimes more severe with their punishments than the teacher might be and good sense and reasonable judgment must be observed. The director serves as an adviser in all cases.

Discipline which comes from within the student is far more valuable to him than that which is exerted upon him from without. When students have an opportunity to formulate their own rules they feel differently toward obeying than when they are handed down to them in a dictatorial manner.

*By Paul E. Harding*

**Director of Instrumental Music**

**High School, Washington, Pa.**



A very unusual grouping indeed is this official photograph of the Washington, Pennsylvania high school band, which Paul E. Harding so ably directs. The majorettes in their white costumes seem to be the jewels of this beautifully uniformed band.

The council discusses matters of policy which affect the band before such items are submitted to the band for a vote. In this way many of the problems in connection with a particular procedure are foreseen and the resulting discussion and action by the band is made smoother.

The council also serves as an auditioning panel for admitting members into the band letter group. A merit system is used in connection with letter and pin awards and the auditioning is the final step for each candidate before the award is presented. Many years ago, the council set up the requirements which must be met and

from time to time these have been revised to meet the conditions. The war years altered the program considerably and many changes have been made in recent years as well. Basically the award plan has served as an excellent motivating force. The council recently proposed and submitted to the band for a vote, a recommendation to use chevrons of various ratings as an addition and extension to our present award system. The band approved the recommendation and the program will be put into effect next fall.

Many bands play concert programs, the music of which has been selected

in its entirety by the director. In all probability this makes for an excellent selection of fine music if the director is a discriminating individual. However, this practice almost totally disregards the musical tastes and interests of the members of the band. How much more stimulating and interesting to the band itself is a policy of permitting a vote on the music that will be prepared for concert use or for any other purpose after reading over a large amount of various types of music that might be suitable for the situation under consideration. Broadening interests in many kinds of music soon develop under a program of this type. In addition the young people who are benefiting most from the music program are learning to become selective in their musical tastes.

A word of caution might be sounded to those who have never attempted a program where student control is practiced. Don't be in a hurry. Plan carefully and fully so that the objectives which are set up may be realized. Every situation is different and therefore, a plan which works very efficiently in one place may be entirely unsuited to a different locality. It is quite conceivable that some situations may exist where a democratic program might be downright dangerous. Most situations will permit some form of program such as has been discussed. Possibly many readers have democratic programs which far exceed the one which the writer has presented. If so, they may rest assured that they are learning and teaching not only music but the good old fundamental way of American living as well.

## *The Hit Parade Comes to School*



Rhythm and popular music have their day, and a gala day it is, on the Washington music concert agenda. The "Rhythm Time" concerts really pack them in, and sends them away with their hearts throbbing to the latest tempos.



Director Bek bends an ear in search of tonal perfection as he directs this immense group of busy fiddle bows at one of the String Clinics sponsored yearly by the college. This is another of the important activities of the college and of Mr. Bek to promote the strings in Texas. The young people participating are from schools in the immediate area surrounding San Marcos, and both the college and the director are justifiably proud of and encouraged by the interest shown in these ever expanding Clinics.

# Music Education in TEXAS Emphasizes the STRINGS

FOR THE PAST SEVERAL YEARS I have had the good fortune to act as judge for school music competition-festivals. What I have to say is not confined to one district since I have judged in various regions, but is true generally; of course there are exceptions. I do not speak of vocal organizations, although I suspect that at least the same conditions prevail. My reason for referring to the contest festivals is that the organizations are at their best at this time and they are playing for a select group—namely, the judges. These ensembles perform the best mu-

sic and are not supposedly playing down to an audience.

You can hear any number of organizations playing quite well technically, some better, of course, than others. What amazes me is that some directors can consistently produce bands or orchestras that can play so well technically yet so poor musically. Is this technical proficiency the goal of

music education? I admit that we enjoy doing most what we can do best, but how much enjoyment can be gotten from mechanical playing? Cannot much more enjoyment be had from making "music," even though a note is missed here and there? I do not mean that missing notes should be encouraged, but the main purpose of music playing is to recreate what

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the composer had written. There is a difference between recreating a piece of music and just sounding the written page.

I shall never forget one of the finest teachers with whom I ever studied—Adolph Pick, a fine artist—saying over and over to all his students, "Technic—I take for granted. Anybody willing to work hard can learn to play notes. Now make music." He insisted we "make music" even in our exercises.

This "making music" can and should be studied at the same time that the numbers are being prepared technically; it should be studied just like technic. It is not something apart from, but an integral part of, each composition. If a composition is played, it should be played musically even if it is technically beyond the group. On playing musically there should be a single standard for all organizations, large or small, regardless of the degree of advancement of the individual or group.

Musical playing or "making music" goes beyond playing the right notes in the right places in the right duration of time. It is like reading a poem with the proper voice inflections, with correct pronunciations of words. Quite often we hear in music wrong accents, which is the same as mispronunciations or wrong poetic inflections; i.e., music, with stress on the second syllable. No attention is paid to motives, phrases or periods, which in poetry are indicated by the commas, periods, etcetra; such punctuation marks are easily indicated in poetry but cannot be so clearly marked in music. Playing unmusically sounds just like a

young child reading a poem, saying the words staccato, in sing-song manner, with no regard for the commas or periods, and reading each line separately regardless of the ideas expressed.

Is it not true that too many high school organizations—no matter how well they play—just leave you cool? The reason for this is that the playing is too mechanical. Even band marches, which should stir the listeners, are often uninteresting because they are not played musically. With the technical facilities that so many bands possess, a march or almost any other number played can be an excellent "musical" performance.

It is true that most directors observe the dynamic and tempi markings, yet too many performances are unmusical. Why? Since music is an art, it is impossible to put down on the score exactly how it is to be played. If this were possible, music would cease being an art. All that a composer can do is to write down the melody, harmony, rhythm and indicate some general dynamic and tempi marks. The *interpretations*, which make the composition either musical or unmusical, depend entirely upon the performer, or the director, who is the performer in the case of organizations.

All the markings are relative. Let us suppose that we have a passage marked "f." In order to keep this marking, which is the composer's, should the melody be played "f" or should the accompaniment be played "mf"? In some cases the orchestration is such that it takes care of itself, but what is to be the dynamic



To Anton Bek belongs much of the credit for a substantial revival of interest in string playing, and in the orchestra, in the great state of Texas. He has been consistent and persistent in his efforts to restore among young musical aspirants an appreciation of orchestral instrumentation and literature.

mark for the accompanying parts when the melody is in an *inner voice* and the composer's mark is "f"? Doesn't the amount of volume depend on what precedes and follows, and also on the character of the composition?

How about the accentuation of certain tones of the melody, which sometimes the composer indicates but which quite often is so slight that a marking cannot be written in? There are definitely certain fundamental principals of phrasing, which are the natural expression of music or art, which it is impossible to indicate. Too often the phrasings are the result of the instruments which play them; easier bowings and tonguings influence the interpretation. Phrasing is not dependent on the instrument which is playing or the difficulties peculiar to

## By Anton Bek

**Southwest Texas State Teachers College  
San Marcos, Texas**

This Junior High School string orchestra, which assembled last Spring, was the first such group to serve as a laboratory for college. This group was the outcome of Mr. Bek's experimental program at the Southwest Texas State Teachers College. The youthfulness of these players is a rebuke to those who are reluctant to advance orchestral instruction in the public schools on the thin argument that it takes too long to develop string players to that point where they can play successfully in ensemble.



it. Good phrasing is the same whether the music is to be sung, or played on any of the instruments.

Tempo marks are also relative. This can readily be seen by looking at a metronome. "Allegro" can be played anywhere from mm 152 to 184 and "Adagio" from 100 to 126. Even if the metronome mark in the score is the composer's, you need not, and in many cases cannot, adhere to it strictly. The mark is merely a suggestion and the most important consideration is, does this sound as the composer intended? The speed with which you click off these units of measure is only a small portion of producing the effect of "Allegro" or "Adagio." There are certain limits of tempo between which you must play, but the manner in which you play the composition can also set the tempo feeling.

Here are two illustrations of tempi to demonstrate what I am trying to say. Several years back Richard Strauss was in Chicago to conduct the Symphony in his "Don Juan." He took the beginning in a rather slow four beats to the measure. There is no denying that he knew what he wanted. Still I have not seen a conductor in the present day who did not take this same work in two beats per measure, of course not twice as fast as the composer took it, but too fast to beat in four. Nor have I seen any two conductors take this or any other work in exactly the same tempo.

Two cab drivers sitting in a coffee house in Berlin waiting for their fares, who have gone to hear a Wagner Opera, suddenly realize the time. "We had better get back to the Opera House; it is already eleven o'clock." The other one remembers the change in conductors and says, "When Hans

von Bulow conducts "Tristan" it lasts at least a half hour longer than when anyone else directs it."

Tempi will vary with different people; so will dynamics; the interpretations will not be alike, but phrasing cannot and will not vary. It is either good or bad. There will be variations in the amount of crescendo or diminuendo in two interpretations, but dynamics and tempi, etc., will be logical and will be musical. The better the performer is, so much more artistic the interpretation will be.

The reason for my concern over this matter of playing musically is that it is related to another significant observation I have made, namely, that there are a great number of instrumentalists in our high schools but only a small percentage of these do anything with their music after graduation. Too many of these young people either sell their instruments or shelve them. I do not believe that all high school musicians should make music their profession, but more than do now should make music their hobby. I believe that we would have many more amateurs if we would teach more "music" and not stress technic so much. Do we have "Music Education" in our schools in order that the directors can impress others with Division I ratings in contests or in order that students can achieve a finer appreciation for music?

As I understand it, one of the aims of "Music Education" is to develop in students the ability to enjoy and play music after graduation.

If the percentage of students dropping music after high school is any gauge of the success of music education, then I say that we are failing.

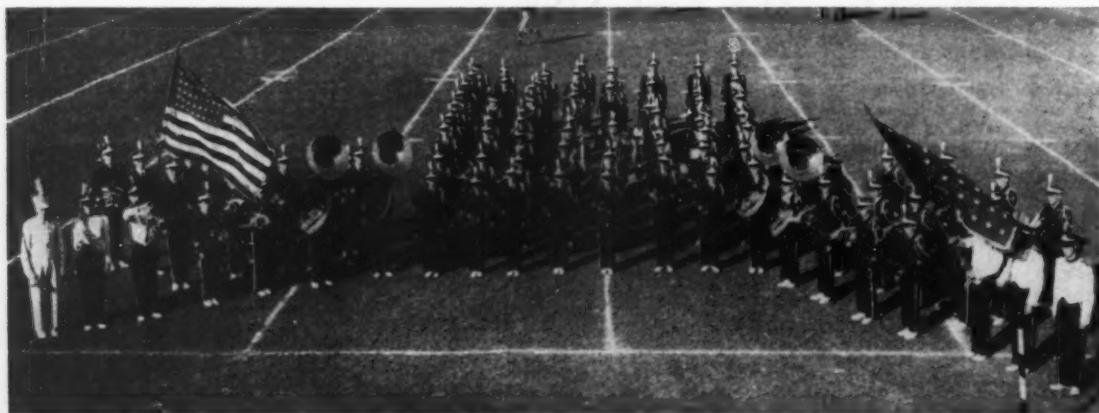
The music program as it is today

in many schools does not differ from the athletic program. Each school has one or two music organizations and one or two athletic teams. The athletes must win games and the music organizations must receive Division I ratings at their contests. A few of the participants of these activities continue in college with these activities, and a very small number of these few do any more after college. I can understand it in the physical education program, but it is quite opposite from what we claim about music education. The physical education program is succeeding more than the music program. Just take a look at the attendance records and the interest in any athletic event, as compared with the enthusiasm over a concert.

The reason so many instrumentalists drop their music after high school is that they learn little or nothing about "music." They acquire good technics, but that is not enough to keep them interested. Technic is fun only when it is a means to an end—"making music" is the end.

How long will a person continue reading a language foreign to him when the words he reads have no meaning? In spite of the fact that he knows all the letters, he often mispronounces words, has the wrong inflections, and does not comprehend what he is reading. Is there any sense in continuing to read this language?

We will not be "Music Educators" until we have more students continuing their music upon completion of high school, especially in an amateur capacity. This is a true test of whether we are "music" teachers or teachers of instruments.



Put two candles on the Birthday Cake for this Lynn, Massachusetts School Band. It was organized in April, 1948. During the past year the band has played two concerts and for thirteen football games. When Director Dennis Kiely came to Lynn from Lewiston, Maine, where he was supervisor of music, the Lynn School started him off with but 12 children who could play musical instruments. Now Mr. Kiely has a senior band of 120 pieces and a junior band of 100 pieces. The School Board and the Lynn population realize that Mr. Kiely is doing a wonderful job. He is a graduate of Boston University and fully equipped to carry his musical program to the extreme heights of success.

# Choral Section

*Edited and Managed Entirely by Frederic Fay Swift, Mus. D.  
Formerly Pres. N. S. V. A., Now Head of Music Education Dept., Hartwick College  
Address all Correspondence to Dr. Swift, 379 Main St., Oneonta, N. Y.*

## Music Education Looks to the FUTURE

We are pleased to discover that our college and high school students with whom we work, have shown a real sincere interest in the future program of the M. E. N. C. The Advancement Program which was partially reported in last month's issue, is already bearing fruit. In the editors college students have used some of these plans for term papers which they will themselves use in their teaching program.

We continue with the recommendations of the various committees.

The committee on Piano Instruction is working for a program which will reach down to the grass roots and offer such teaching in every elementary school. In some communities the entire grade—up to 30 or more students, is given elementary instruction as a part of daily instruction. Still other schools divide the classes into groups according to the capabilities of the children. Some learn faster than others. The work is already being carried on in every area of the country and many of our readers have undoubtedly received their basic piano instruction as a part of the education program in their own community.

Of especial interest should be the report on School-Community relations. Here are some suggestions: School music participates in many conventions and special programs in most communities where these are held, the program with the Veterans Administration is working out quite well—we can, however, do a lot more in this particular service for those who suffered for us, cooperate with the American Music Conference, this group is doing a grand service for music education; work with the Congress of Parents and Teachers, the National Federation of Music Clubs, and the National Recreation Association. Be sure to clear any community action with other community agencies such as the Federation of Musicians. The school should not enter the entertainment field without full approval

from these individuals whose income is derived from this source. Each child should take an active part in the community of which he is a member. Music offers the widest possible opportunity for this and such participation should be encouraged.

Those who are majoring in music in the senior high school will be interested in the recommendations that: all courses should be fully accredited and should apply towards graduation; that all classes be scheduled as a part of the school program; that within the music curriculum there should be a balanced diet (this may mean some attention to dance orchestras and other types of "vocational music" as well as the theoretical side; that the music teachers work with the administration in obtaining these goals.

The Committee on String Instruction show the seriousness with which music education is concerned about the orchestra program. It is first recommended that our college-teacher-training institutes give and require better string instruction for all of its music teachers, secondly—that the string teachers, the manufacturers of string instruments, and repair craftsmen, should get together and work to-

gether in promoting the string program; third—that another bulletin be released showing the progress which is being made in this phase of the teaching program.

The string committee further believes that class instruction should be offered in strings in schools across the land, that teachers who are familiar with the music "education" program should teach such classes, and that questionable practices in string teaching be discontinued. Teachers should learn how to teach strings in classes. It can be done and is being done. More and more students should be encouraged to take up the playing of strings either as a primary or secondary instrument.

College students will be pleased to learn that about one fourth the MENC membership is composed of student members. The figure is close to 6,000 future music educators. It is suggested that state and area programs be established which will enable these students to conduct meetings of their own for the discussion of problems which pertain to their future. Suggested topics: what do we need to know our first year of teaching? What opportunities do we have for meeting leaders in the Music Education field? How may we best get along with school administrators? etc.

The committee on Teacher Education made one or two recommendations which will interest many readers who plan to be teachers outside of the field of music. The classroom teacher should have a better training in music . . . she should be made to know what to teach and how best to teach it. This may be done through training "in service," in her own community, through extension programs, or by summer courses. Such ability should be recognized with some certification and undoubtedly a promotion.

There is every evidence that the





music education program in America is moving ahead at a pace not seen before. From actual conversations with music administrators who are engaging other teachers, some communities are offering upwards of \$3,000 a year for beginning teachers who have earned a baccalaureate degree.

There seem to be several openings which pay up to \$4,000 for those who can "produce the goods." This is especially true in some of the Far-West states and some Mid-West ones.

In some areas there seems to be a tapering off of the demand for new teachers. The supply and demand seem to be reaching a level whereby the new teachers are replacing those who are leaving the profession. In other areas, the demand is greater than the number of available trained teachers. It is safe to predict that music education, like any other profession, will always find a place for the talented, well-trained teacher who feels that he has a mission and a responsibility to fulfill.



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# "That All May Sing"

**A Tribute to Jan Honn, Lawrenceville, Illinois**

"Everyone should learn to sing and to appreciate all types of music."

Upon this philosophy rests the patient and successfully persistent efforts of Jan Honn, vocal music director of



This is Miss Honn's first year of teaching. She produced three entries in the solo and ensemble contest winning three first division ratings. Her 38 voice girls' chorus won second. This was their first year of organization.

But Miss Honn looks forward to a busy career in music. She has an immediate ambition to organize and develop a 60-voice mixed chorus worthy of the National Music Contest and eventually seeks a radio career in her own rite. The most thrilling and unforgettable experience of her high school career was her part with the 500-voice All-State Chorus. She loves to sing though she has other enjoyments too, arranging choral selections, dancing and even doing a little knitting. If cupid will behave, we predict a brilliant professional career in music for Jan Honn.

## Choral Events

A massed choir of 200 young voices will commemorate the 200th anniversary of Bach's death when they sing his B Minor Mass during the May festival in the University of Wisconsin pavilion Sunday, May 21.

The University of New Hampshire will conduct its fourth annual Summer Youth Music School on campus, August 14 to 27. Under the direction of Prof. Karl H. Bratton, chairman of the UNH music department, a staff of 17 instructors will give daily lessons in voice, orchestra, band, song leadership, and music appreciation.

Lawrenceville, Illinois, to bring expression to the singing hearts of her students.

Miss Honn took her B.S. in music education from the University of Illinois in 1949, majoring in voice, minoring in piano. She was a member of the University a cappella choir and of that famous girls' sextet featured by the 60-male-voice Illini.

**Inspiring Scene. The Fort Worth All-State Chorus and Orchestra, March 30-31.**





# Baton Twirling

*for Posture . Beauty . Poise and Grace*



# How Baton Twirling Got Its Start

By Andrew V. Scott

Director of Military Music

In 1591 Sir John Smithe composed his "Instructions, Observations and Orders Mylitaire" in which he discourses on many important matters and also finds space for giving instructions regarding the duties of the "Sergeant Drummer" or "Drum-Major."

The Drum-Major first took office in the Reign of Edward VI (1547-1553), and according to Sir John Smithe, "Master Drummer" had become "Drummer Major" by 1591. Robert Ward, writing in 1639, sets out clearly the duties of Drummers and Drum-Majors in his day. Henry Hexam, in 1641, also gives the duties of a "Drumme Majour."

Sir James Turner, writing in 1641 says, "There is another inconsiderable Staff Officer in most armies, yet necessary enough in all regiments afoot. And that is the "Drummer-Major." The French call him "Colonel Drummer."

Thomas Simes in 1778 writes the Drum-Major's duties were: To have with you your apparatus for punishing as it is often found necessary to hold regimental courtmartial at the "Drumhead" and it should be an established rule that a man who receives 100 lashes, or more, should pay you two-pence, and if punished a second time for another offense, six-pence—no 'cat' to have more than nine tails.

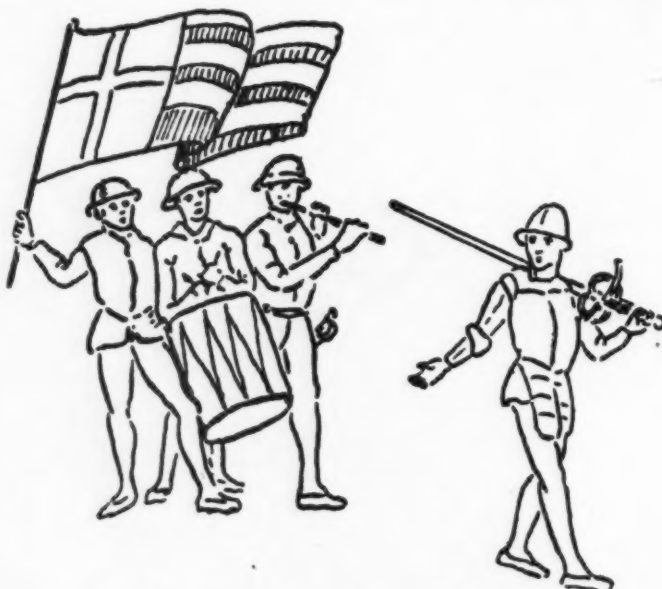
You are to carry the letters to, and bring them from the post office, for which once a year you will get a small reward."

The Drum-Major had not only to superintend the flogging of soldiers

"Given at our court at St. James, the 4th of January 1777 in the 17th year of our reign. By his Majesty's Command."

It was also the duty of the Drum-Major-General to furnish the drummers for the various regiments, and Drum-Majors to teach them the "Beatings Necessary For The Duty."

An old army order reads: "The Drum-Major should be a man whose regularity, sobriety, good conduct, and honesty can be most strictly depended



The Whiffler leading the Fife, Drum, and Colors 1544



The "Jingling Johnny"

but had to instruct the drummers in the use of the "cat o' nine tails."

During the seventeenth and eighteenth centuries order was maintained in all armies, not exclusively the British, by brutality. Almost the sole instrument of discipline was the 'cat.' A soldier was flogged for practically every offense—for desertion, for insubordination, for damaging Government property, and so on down the scale of triviality. In the British Navy conditions were even more inconceivably sadistic. There are cases on record of a man having received three hundred lashes for spitting on the quarter-deck.

The first Drum-Major-General was John Mawgridge, whose existence in 1676 was proved by Royal command. Copy of the commission of Drum-Major-General in 1786 is here given: "George III, by the grace of God, King of Great Britain, Defender of the faith and etc.; to our trusted and well beloved Charles Stuart, gent, Greetings, do by these presents constitute and appoint you to be our Drum-Major-General of our forces. You are, therefore, carefully and diligently, to discharge the duties of our Drum-Major-General by doing and performing all and all manner of things thereunto belonging, or pertaining. And, you are to observe and follow such orders and directions from time to time as you shall receive from us or any of your superior officers according to the rules and discipline of war."

upon; that he is most remarkably clean and neat in his dress; that he have an approved ear and taste for music, and a good method of teaching, without speaking harshly to the youth, or hurrying them on too fast."

In the sixteenth century the Drum-Majors duties were combined with those of a Sergeant under the title of "Whiffler," whose office was in all processions to clear the way. This he performed by flourishing a two-handed broadsword with great dexterity and agility.

This incessant beating of the air—this "whiff and wind" of his sword—cleared the way for those who followed.

Early in the eighteenth century a custom was introduced into the British army of employing "Janizary bands." These bands consisted of oboes, piccolo's and fifes, all of very shrill character; one large kettledrum, two tenor drums and three bass drums, three large cymbals and two triangles.

They were dressed in a highly picturesque manner which was quite fantastic: brilliant coat and trousers of contrasting colors, tall turbans festooned with an abundance of tinsel, and other items of an ornamental kind hung around them.

The drummers twirled their drumsticks high above their heads, a feature which has survived to this day in the "swinging of the sticks" by bass and tenor drummers.

The marching regiments soon recog-

## Baton Twirling

nized the enormous value of this "Turkish Music," for the better regulation of the march.

One of the most important and generally indispensable functionaries of these "Turkish Bands" was the doughty "Twirling Drum-Major."

On parade it not infrequently happened that much depended upon the gyrations and manual manipulation of his staff to impress the crowd with the musical superiority of the band itself.

However, the "staff" wielded by this "twirler" was unusual in that it consisted of a pole surmounted by several crescents from which depended innumerable small bells which were kept in motion as he performed all sorts of contortions and evolutions.

This "staff" was called the "Crescent" or "Chinese Hat," but later became known to the soldiers, as the "Jingling Johnny."

The "Turkish Bands" did not find favour with Queen Victoria, who, about 1844, directed that their employment in the army should cease.

The "Jingling Johnny" was replaced by the Glockenspiel, an instrument consisting of bells—and later of steel bars—tuned diatonically and struck with a small hammer. This instrument (with much improvement) is now known to us as the "Band Lyra."

About this period the regimental Drum-Major appears to have been given special license with the "staff" and tried in some way to initiate the movements of the "Jingling Johnny," for we read:

"Some Drum-Majors like to take 'Liberties' and 'Swing the Staff' which is certainly effective when carried out with precision—no rules as to this can be laid down. IT IS A MAT-

## Posture . Beauty . Poise . Grace

### May Beauties

Pictures on Page 18

The four beauties selected by the judges for this month are among the very best in the Contest and we are proud to publish them.

But we must again emphasize the fact that poor photographs cannot be reproduced. Many pictures we receive reveal under the glass that the contestant is a most worthy one, but the picture itself is so lacking in detail that it would be a sin to print it. Try to send in 8 x 10 commercial photographs, unmounted, blue-black in color. Do not send brown or sepia pictures. Do not strike a pose that is awkward and ungraceful. Some of the pictures we receive looked like they were conceived by Rube Goldberg. Strike a natural pose and don't spread yourself to all four corners of the negative, so that we are obliged to reduce the picture down too much in order to get you all in. Avoid headgear. Remember, this is a beauty contest and *you* are it.

TER OF INDIVIDUAL PRACTICE COMBINED WITH A NATURAL GIFT. Start practising in front of a mirror very slowly, holding the staff (at the point of balance) in the right hand, and twist round, then pass across the body to the left hand and vice versa. On the march, the staff should only be passed across the body to the left hand as the left foot comes to the ground and vice versa."

These brief instructions are the first ever to be given for "Swinging the Staff." However, the original intent of brandishing the sword—the manual manipulations of the "Jingling Johnny"—and later the "Staff" itself, was for the sole purpose of "clearing the way."

#### Pat Snider

This lovely young lady is a senior at Eureka High School, Eureka, California. Her director, Louis Welchselfelder is quite proud of her, as well he might be. She is not only an excellent baton twirler, but is a member of the Student Body and is, at present, Secretary of the group. She is 17 years old and a member of the California Scholarship Federation, proving again that beauty and brains do go together. Mail will reach her at 305 O Street, Eureka.

Pat has measurements which rival a movie queen. They are: height 5'9", weight 145 lbs., bust 36", waist 27½", hips 38½", thigh 21", calf 13½", ankle 8½".

#### Roberta Gwendolyn Lyons

Greenwood, Indiana has a charming entry in Roberta Gwendolyn Lyons of 401 West Broadway Street. Roberta is only a freshman, but her beauty and skill won her the honor of being in charge of the twirlers for Wallace W. Decker, Band Director. She is studying at Jordan College of Music in Indianapolis and shows great promise. Roberta will lead the band through the football season this year, and barring major mishaps, will undoubtedly be chosen the High School Majorette.

Her measurements are: height 5'6", weight 120 lbs., bust 34", waist 26", thigh 21", calf 12", ankle 7½".

#### Rachel Ikard

When you want something done, give it to the busiest person you know—that could apply to beautiful Rachel Ikard, Casper, Wyoming's 17 year old entry. Rachel has been a band member for five years, during which time she has been a drummer, baton twirler, and for the last two years, the drum major. Her skill in twirling produced a Division I rating. She is interested in dancing and has made many public appearances.

Rachel is a good student, keeping her grades in top form. She sings in three musical organizations at Casper High and has the distinction of being the student director of the Madrigal Choir. Her musical supervisor is Blaine D. Coolbaugh.

Her fan mail should be addressed to Natrona Co. High School, Casper, Wyoming.

The measurements of this beauty are: height 5'6", weight 119 lbs., bust 34", waist 24", hips 36", thigh 20¼", calf 12½", ankle 7¼".

#### Alfreda Martin

The pride of Moorfield, West Virginia is the lovely Alfreda Martin. Her director, F. Richard Troy, Jr. didn't give us any information concerning her, but perhaps he thought the photograph would speak louder than words.

Mail addressed to Miss Martin at Moorefield, West Virginia will reach her.

Alfreda's measurements are: height 5'3½", weight 113½ lbs., bust 33", waist 23", hips 35", thigh 19¼", calf 12¾", ankle 8".

### Dundee Contest

Miss Dorothy Thiede's contest which was held on Saturday night, April 22, at Dundee, Illinois was a huge success. There were about 250 contestants participating in it from possibly six states.

I would like to compliment Miss Thiede on having a *very well organized* contest, and I am sure all the contestants and their families felt the same.

The judges were Don Sartell, Janesville, Wis., Eugene Shea, Waukegan, Ill., and Alma Pope, Rutland, Ill.



"Oh aren't they sweet!" Now admit it, that was exactly your first thought when you looked at this picture. And you were so right. The girls, each three and one-half years old are Kippie Rohulick (left) and Sharon Settelmire with the Jonesboro, Arkansas junior high band. They perform at all football games and march with the band in parades, will march with the Cotton Carnival Parade this year. Sharon is the daughter of Dell Settelmire, coach of the state championship whirlwind football team. Kippie's father is Nicholas Rohulick, beloved principal, founder of the school, who organized the first junior band, first district band association for clinics and festivals in Arkansas.



# Learn to Twirl a Baton

*Be a Winner. I'll Show You How*

By Alma Beth Pope

## BEGINNERS LESSON

In the lesson this month we are going to work on the "Ankle Rolls."  
Let us start by having the baton palm



Diagram 1

down in the left hand. Bend forward at the waist and have your feet spread apart. Bring the tip of the baton in back of the right leg as shown in Diagram I, and



Diagram 2

around in front of the right leg. Catch it palm up with the right hand as shown in Diagram II. Do one front hand spin and then repeat the above movement only pass the tip first around the left leg this time. After you are able to do this trick around both ankles bring your feet together and repeat movement around both



Diagram 3

ankles at the same time as shown in Diagram III.

## QUESTION BOX

Q.—Do you know of a summer camp or twirling school in the vicinity of Houston, Texas?

A.—Write to Mr. C. R. Hackney, Huntsville, Texas.

Q.—We have taken baton lessons from two different instructors. Each one has instructed us with a different style of twirling for the eight rudiments. We would like to know if there is a right or wrong way to twirl in state and national competition?

A.—At the present time there is no standard way to do the rudiments in school contests, as some instructors teach them starting the ball to the right while others teach them with the ball to the left. Either way is correct as long as you present them with speed, smoothness and grace.

## Michigan Univ. to Hold Twirling Contest May 27

To stimulate drum major participation and to improve it is the avowed purpose of the National Drum Major Contest sponsored by the University of Michigan Band at Ann Arbor, Michigan May 27th. This contest is for junior and senior high school and college students, which lets just about everyone in.

Judging will be on the five popular points of twirling, twirling fundamentals, baton technique, voice commands, aerial work, marching and routine twirling. In each age classification judges will break all contestants in one of five divisions, the last of which is below average and may turn out to be an empty column.

## Chicago

Chicagoland Music Festival Contest, August 15 at Soldiers' Field. Cook County preliminaries for girls residing in the county; novice up to eight years old; juvenile, eight to twelve years; junior, twelve to sixteen years; senior, sixteen years and older.

There will be no competition for boys in the Cook County preliminaries. They will compete in the finals.

Finals August 19 at Soldiers Field for Cook County boys, all winners of associated preliminary festival contests, and for all contestants residing in territories where cooperating festivals are not located. Both girls and boys in all four classes.

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TRICK OF THE MONTH FOR  
ADVANCED TWIRLERS



At every contest this year the advanced twirlers are featuring rolls in their routines. It takes more skill to do a roll gracefully than a flashy trick, because you



Diagram 1

are using the rhythm of your whole body to make the roll smooth.

This lesson we are going to work on the "Neck and Shoulder Roll."

Let us start out by having the baton in our right hand close to the ball, and lean a little forward as shown in Diagram I. Now bring the tip end up and around the



Diagram 2

neck left side, letting the baton roll over your right shoulder also. Now twist your body by turning your right shoulder forward and raising your right arm so the baton will start upward again as shown in Diagram II. After the tip clears your head it then rolls down your back in a



Diagram 3

horizontal position and catch it with the left hand behind your back as in Diagram III.

After you have acquired rhythm and good balance try catching the baton between your legs in back with the right hand after it has rolled down your back in the horizontal position.



Beauty Favorite  
of the Month

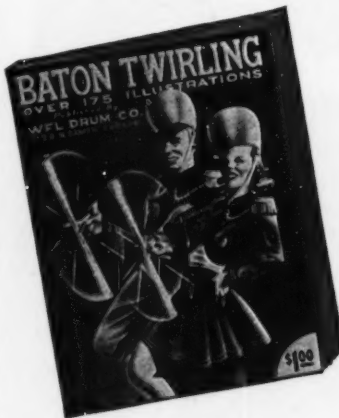
Picture on Page 13

As lovely as a day in May is Natalia Naomi Zavrel, a student at Omaha Tech. High School in Omaha, Nebraska. This dark-haired, dark-eyed beauty with the euphonious name has poise, personality and talent that have brought her far reaching fame at the early age of 16 years.

Natalia is the assistant drum major and the head majorette for Omaha Tech, plays drums and tympani in band and orchestra under the direction of Mr. Leland Randall, is studying clarinet and accordion, is a delightful tap dancer. Natalia is in "Who's Who in Baton Twirling," won high twirling honors in California, Colorado, Minnesota, Michigan, Nebraska, Illinois, Iowa, Wisconsin and St. Paul, has appeared on TV.

Our judges were a little disappointed in not being furnished complete information as to Miss Zavrel's measurements. We do know she is 5'6" in height, weighs 121 lbs., and has a bust measurement of 34". However, her picture shows that here is a beauty to be reckoned with.

HOW TO  
TWIRL A BATON

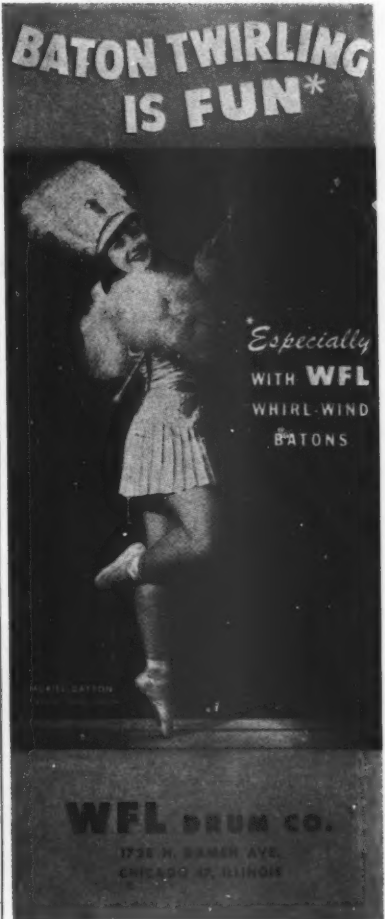


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WHEELING, WEST VIRGINIA

# WHO is America's Most Beautiful Baton Twirler?



**RUNNERS UP** in the Majorette Beauty Contest this month are (top left), Alfreda Martin, Pride of Moorefield, West Virginia is this charming personality. (Right) Rachel Ikard of Casper, Wyoming, busy as well as beautiful 17 year old senior, drummer, and student director of Madrigal Choir. (Left above), Pat Snider of Eureka, California, Student Body Secretary and mem-

ber of California Scholarship Federation. (Right) Roberta Gwendolyn Lyons of Greenwood, Indiana. Freshman in High School and already studying at Jordan College of Music in Indianapolis. More complete information about these beauties will be found on page 15.

## Ontario MEA Holds Big Meeting, Names Officers

At the Convention of the Ontario Music Educators Association held in Toronto April 11th and 12th, the following Officers and Council were elected.

Honorary President — G. Roy. Fenwick (Toronto); Honorary Vice-President—Major Brian S. McCool (Toronto); President—Lansing MacDowell (Simcoe); Past President and Ontario Educational Association Director—Robert A. Rosevear (Toronto); Vice-President—Garfield Bender (Kitchener). Executive Council—Earle Terry (London); Lloyd Queen (St. Catharines); Robert MacGregor (Ottawa); Herbert Peachell (Guelph); Wallace Young (Oshawa); Harvey Perrin (Toronto). Secretary-Treasurer — John Wilson (Simcoe).

Mr. G. Roy. Fenwick, Provincial Director of Music Education was the speaker at the Annual Dinner choosing for his subject, "The New Curriculum And You".

The closing item of the Convention was the concert on Wednesday evening in Harbord Collegiate, which presented a cavalcade of Chorus, Rhythm Bands, Ballet, Triple Trio, Boys Choir, High School Orchestras, Double Trio, Boy Trumpeter, etc., from Toronto, London, Etobicoke, Galt, Brantford, and Simcoe.

## Cape Codster Returns to the Corn Fields of Iowa

The swashbuckling days of "Kidd" Landers, who beachcombed Cape Cod for a spell, terrorizing all fish with less than 6 motors, are temporarily suspended.

The man with the grizzly bear has returned to his earlier home in Clarinda,

## Tritt Will Plan for Music Students of California

Professor Edward C. Tritt of the Music Education department at the University of Redlands (Calif.) has been named State Chairman for 1950-51 of the Music Educators National Conference Student Membership Organization.

In assuming the state chairmanship, Mr. Tritt will have the responsibility of co-ordinating the activities of the student organizations of fifteen of the major colleges and universities throughout California.

## Univ. of Kansas Sponsors Camp June 19 to July 30

The primary objective of the Mid-Western Music Camp is to offer advanced training to the high school student in all phases of music.

The camp band, orchestra and chorus are made up of select high school and college musicians capable of reading and performing a large amount of the finest literature, thereby offering an intensified training hardly conceivable in even the better high school organizations.

Russell L. Wiley, Camp Director, or Gerald M. Carney, Associate Director, Lawrence, Kansas, will be happy to hear from you at any time regarding problems confronting your students.

Iowa and identified himself as none other than Major George W. Landers, composer, arranger, publisher and bandmaster extraordinary, originator of the Band Tax Law.

With the publication of this information, all orders for fish, fowl, and four-footed fur bearers are automatically cancelled.

## Truman Thinks Music Week is a Good Idea

Music Week for 1950 will be celebrated throughout the United States as well as in many foreign countries on May 7th-14th. This enormous contribution to music, founded by C. M. Tremaine, is under the motivation of the National and Inter-American Music Week Committee, of which T. E. Rivers is secretary.

Their president, Harry Truman that is, has presented the Committee with the following letter which he signed on April 6th at Key West, Florida.

"It is a pleasure to send greetings and congratulations to the National and Inter-American Music Week Committee on the occasion of its 1950 observance of Annual Music Week. I am happy to serve as honorary chairman of this organization whose purposes, in furthering projects of permanent social and cultural value, so fully reflect the American tradition of community and national service.

"The keynote of National Music Week this year, America's Contribution to the World of Music, will bring encouragement and appreciation to our own composers. Praise is due them for enriching our lives in our churches, our schools, and in our homes.

"It seems particularly appropriate during the 27th annual observance of National Music Week that this year we should become better acquainted with our own music as we have in past years acknowledged our indebtedness to music of other lands. Very sincerely yours, Harry Truman."

## Harding Will Headline Teacher List at Lubbock

They're getting things all polished up at Lubbock, Texas for the big Seventeenth Annual Band School at Texas Technological College.

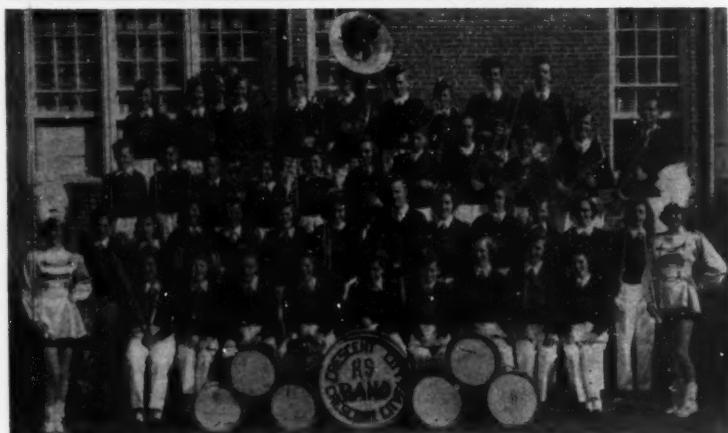
The faculty for the summer season includes such celebrities as Dr. A. A. Harding; Dr. D. O. Wiley, who will be general director with Joe L. Haddon, a great Baritone and Trombone specialist as his assistant. A long list of Texas school band celebrities on the various instruments will surely attract an expected very large student body. Tuition is low, only \$17.50 for the six-week course. Correspondence may be directed to Mr. Wiley, Tech Box 44, Lubbock.

## 200 in Musical Cast for Big Enid Clinics May 11-13

One of the most successfully publicized Band Festivals is that one which takes place annually at Phillips University in Enid, Oklahoma. Milburn E. Carey continues to do a remarkable job.

The Tri-State Band Festival takes place this year May 11th to 13th, with a list of guest conductors and clinicians which is celebrity itself. Participation will include selected players from 11 states, forming a 200-piece company of bandsmen, orchestra and singers. The deadline for entries was April 20th, and tallies indicate a record attendance for this year.

## Florida Sunshine Produces, First Year



Still less than a year old the Crescent City High School Band under the direction of Major A. D. McCampbell, has become the pride of the community and another example of how fast things grow in Florida. This year the band performed at football games and was invited to play in the Gator Bowl in Jacksonville for the game between the University of Missouri and Maryland. Organized in July, 1949, the band played its first concert in November. Its second in December brought enough free-will offerings to buy uniforms.



## Big Names Featured in Dubuque Festival Plans

Dubuque Senior High School will be host to the Tri-Double I Music Festival on May 16 and 17. High school choruses, orchestras and bands from Freeport, Illinois and Clinton, Iowa will participate as guest schools in the festival.

During the day massed group rehearsals and auditions will be held. Thor Johnson, Director of the Cincinnati Symphony Orchestra, will conduct the orchestra. David Foltz, from the University of Nebraska, will direct the chorus and Daniel Martino, from the University of Indiana, will direct the band.

Floyd G. Rundle is in charge of instrumental affairs and Charlotte Severson is in charge of vocal arrangements.

## No End of Good Music for Folks at Brevard, N. C.

The school band is as American as apple pie, and the summer music camp makes it a la mode.

In the Blue Ridge Mountains of North Carolina you will find one of the most brilliant of these summer music gems. It is the Transylvania Music Camp near Brevard, easily accessible on U. S. highway 64. James Christian Pfohl's music camp and the Brevard Music Festival in the latter part of its summer session have brought more fine music to the 3,000 inhabitants than has come to many cities of urban proportions. One of the reasons for this is the eagerness of each and every villager to open his heart to receive his musical blessing.

The Transylvania session this year begins June 22nd and gallops right through the green lakeside weeks until August 6th. The Festival raises its baton on August 11th and until the 20th, the soft summer air is as sweet with music as a pink perfumed boudoir.

The 1950 is the 5th annual such event. It will, as usual, attract first chair band, orchestra and choral musicians from the lanes and boulevards of the nation. The student body will blend music and recreation into a symphony of living, and the end will come like a return to earth from a glimpse of Sinai.

## New Band Room for Iowa Musicians Pride of Town

Whoever said, "The joy of arriving is not to be compared to the thrill of the journey", should have been in Monticello, Iowa when the new band room was opened in February.

Although there was great delight in anticipation, both the band members and Ray Stumbaugh, their director, were overjoyed when the doors were finally thrown open in February.

The new band room is conveniently located near the auditorium and the acoustical treatment is completely effective. The 35' x 25' room provides space for uniform wardrobes, instrument racks, library cupboard and a neat corner for the director's desk and personal effects.

The dedication program played by the band included everything from symphony to syncopation and everyone around Monticello is very happy about the whole thing.

# Eminent Ladies of the Podium

## No. 1, Miss Helen Culp, Kingstree, So. Car.

One of the very fine school music programs now thriving in South Carolina is at Kingstree, where Helen M. Culp is writing the kind of success story that 20 years ago could have been told only by a bandmaster.

Under Miss Culp's flashing baton are 49 young musicians of the Kingstree High School Band. This fine band is the top pride of the lady on the podium, as well it should be. It is one of the best school bands in the community and a distinguishing credit to its school.

Of course, it is the fine over-all music program that makes this band a possi-



Miss Helen Culp directs the high school band and other musical activities at Kingstree, South Carolina, and is rolling up a remarkable success record.

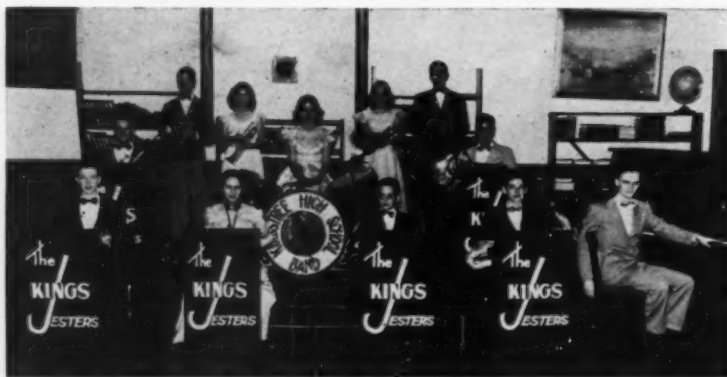


"Boy with the Horn" is Harris Brown, sousaphone player with the Kingstree band, and in the place where the music comes out sits Billie Jean Rogan, mascot majorette. The team are affectionately known as the "tallest and smallest." Harris is a Future Farmer of America who represented South Carolina in the FFA Band during their 12 day national convention at Kansas City.

bility. The director reaches far down into the lower grades for her beginners who are started on rhythm instruments and the Song Flute. From the fourth grade up, music development is uninterrupted and the pupil enters the high school band a really good musician.

Spring activities for the Kingstree band will include the Azalea Festival in Charleston April 18th, a Veterans' Hospital event at Columbia, and two spring concerts. The District Music Festival was held in Florence on March 24th.

Miss Culp is a 1948 graduate of Winthrop College in Rock Hill, and was a member of the all-girl band there.



Miss Culp's policies in music education do not exclude that very essential experience with the popular idiom. For dancing and entertainment, the "King's Jesters" is the latest by-product of the Kingstree High School Band. Ed Vanse, cornetist, and Charles McElveen, piano, are its co-managers. The student body meets once a week for this wholesome recreation and the school takes pride in having its own dance orchestra.



## I Hear Music —EVERYWHERE

By Forrest L. McAllister

Music educators in greater numbers than ever before are realizing the importance of giving all children the basic fundamentals of music through piano keyboard experience. By the keyboard experience, every child received a complete introduction to music reading. He learns the bass and treble cleff; he learns to read notes in rhythmic and melody pattern. Above all, he is learning all this as a part of his regular school lessons on regular school time.

This fundamentally sound approach to music for every child in the school has become a nation-wide project with many agencies cooperating. The Piano Instruction Committee, which is a part of the advancement program of the Music Educators National Conference, is holding Divisional Leadership meetings in six parts of the country. State Piano Chairmen are meeting for the purpose of developing promotional plans that are practical and will place piano keyboard experiences for all children in all public, private and parochial schools.

These meetings are being subsidized by the National Piano Manufacturers Association.

The American Music Conference together with the National Association of Music Merchants are cooperating with the movement by developing clinics for piano teachers in many of the larger cities throughout the United States. Here, the local Music Teachers Association, along with the local college or university, sponsors the four or five day clinic. The local music merchants underwrite the cost. Conferees pay a clinic fee of from \$5.00 to \$10.00 depending upon the number of nationally recognized instructors retained.

Public and parochial Superintendents of Schools are quick to recognize the value of these clinics and are encouraging their teachers to take part. In some cases, universities are offering a one hour credit for the course. AMC fieldmen have set up clinics for Kansas City, St. Louis, Dallas, Spokane, Chicago, Pittsburgh, Madison and many other cities. Clinics have already been held at Hawaii, Phoenix, and Chicago. Many private teachers are enrolling in these courses to not only learn the up-to-date technics of private teaching, but the technics of teaching class piano and keyboard experience to large numbers of children.

As I write this article, I am in Spokane, Washington meeting with the Northwest Divisional Piano Committee under the chairmanship of John Crowder of the University of Montana. Plans are being developed for a piano clinic here at Spokane. Before returning to my office, I will assist similar groups in Portland and Salem, Oregon, San Francisco, Los Angeles, San Diego and Sacramento, California.

Yes—America is "Moving Ahead With Music." With this national movement of basic music through keyboard experience for all children, band, orchestra and

choral directors will have larger and better bands, more people will attend concerts of all kinds, church choirs will increase in numbers and size, more people will learn to appreciate the finer things in life. If you want a piano clinic in your town, write to the *School Musician* for information.

### Thoughts While Shaving

I wonder why some Music Educators are reluctant to invite their State Supervisors of Music to visit them. I wonder if we realize that he is the champion of music education before our state legislatures. He can help you. He is not a snoopervisor—he is a consultant. Why not write a letter of encouragement to him and invite him to make an evaluation of your music program, even if it is only through correspondence.

It is wonderful to note the increase in interest for school orchestras that is developing nationally. Much of this credit can be given to Professor Gilbert Waller

of the University of Illinois, who is National String Committee Chairman of MENC. He and his many fine committee members are leaving no stone unturned to promote more string music in the schools of America.

Dr. Claude Smith of Evansville, Indiana and his excellent committee on "School-Community Music Relations and Activities" are to be commended for the new publication "*Music for Everybody*." It is truly the Life Magazine of music in the lives of all people. It may be purchased for \$1.00 by ordering it from the Music Educators National Conference, 64 East Jackson Blvd., Chicago 4, Illinois.

I wonder if you are developing plans for the formation of a music council in your town. If you want to increase public interest in, and support for school, church, recreational and community music in your town, write to The *SCHOOL MUSICIAN* for information "Organizing a Music Council."

## Boys Learn French Horn Quickly

By Bertram N. Haigh

About a month after the opening of school in 1948, I started three boys on French horn. All were eleven years of age, and all were in the sixth grade.

As in many cities, the Spokane Schools have Saturday classes where instruction is given by professional musicians on the various instruments of the band. The age group is that of the elementary school.

It had been suggested that they be taught only E flat horn, but I thought I would do it in the way I had before and started them on F horn. In early January, they had started to read E flat music, in other words with their limited range and endurance, they knew the F horn fingering, and could transpose to E flat.

Then came to mind the horn quartet. So I started these three on separate parts for the horn quartet, and met them once a week extra, after a month in visiting a boy who had played a year and a half

longer, and who was working with me in another group.

Bandmasters in the vicinity of Spokane laughed when I told them I would have them appear before the school year ended. Easter approached, and I wrote several letters about the boys, and Easter Sunday they made their first appearance in Spokane for the Hillyard Baptist Church, where they played their last date under my direction on June 26th.

At the conclusion of the summer, I came East, joined the faculty of Guilford College, direct the Band in Summerfield, and instrumental music for the Guilford College High School and St. Benedict's School in Greensboro.

Summerfield is about to repeat the feat of the horn boys from Spokane, for with four beginners in November, a trumpet quartet has made two public appearances and soon will play an out of town engagement. These boys range from eleven to sixteen years of age.



This Horn Quartet of boys in the eleven age bracket, quickly taught by Bertram Haigh, present a perfect example of what can be done with this difficult instrument under competent instruction.

## Blaha Brings Opera to His People

That opera might not pass us by unnoticed, and vice versa, the J. Sterling Morton High School Music Department in Cicero, Illinois have taken decisive action with really surprising results on the credit side.

This month they produced that thematic and entertaining opera, "The Bartered Bride". Two performances were given.

Louis M. Blaha, director of the Music Department gave but three simple reasons for the adventure. "First," he said, "We are impressed by the relatively small acquaintance of the average citizen with opera and we want to do something about it; second, we have the facilities right at hand, and third and most important of all, we have the singers, choruses, orchestra, the physical education teachers to direct the dances and the play, and plenty of time for learning."

The entire production was accomplished out of the student body with the exception of 8 in the cast who are Conservatory students and faculty members.

The production may not have been quite equal to the Met., but it certainly was a tremendous amateur success, and proves for the directors of every well-balanced high school music program in the country that it can be done. Commenting in this direction, Mr. Blaha said, "Thousands of high schools in America can do what we are doing. Music Educators have already given their communities good bands, orchestras, operettas, and oratorios; so why not now give them opera."

## "The Senators," Marching Unit, Gooding, Idaho



The banner carried by the girl on the right reads, "Gooding Senators Band." It is the marching unit of the Gooding, Idaho public school. It is not the largest of high school bands, but when they parade down Main street in their blue and white uniforms, they produce the largest swelling in the hearts of their adoring community. They gave their third concert of the season in April, presenting brass ensembles and the chorus, and on May 13th will go to Boise for a Music Week festival directed by Dr. Frank Simon. The six twirlers include four-year old Susan Ruess, who doesn't pull any punches because of her youth. Donald Stroh is the proud music director of this fine band.

## Mom and Dad Support this Band

Suburbs of Philadelphia are Glenolden and Norwood, two beautiful Pennsylvania towns close together and friendly enough that they can both support and send their kids to the same school which is called Glen-Nor High School. About ten years ago the Glen-Nor High School Band came into being and today is regarded by Doretta Barker, Band Secretary, at least as one of the finest high school bands in the east. . . . The organization of 105 is entirely self-supporting but naturally with the aid of the Band Boosters club. Enough money has just been raised to purchase new uniforms. It's a busy band with several radio broadcasts and television shows each school year. Other activities include the Cultural Olympics Program at the University of Penna. . . . The Kiwanis Band Festival . . . the Philadelphia Inquirer Charities Music Festival. Another outstanding feature of this group is an annual combined concert with Professional bands from nearby communities. We think it also extremely important to mention that the director of this band is Mr. Marlin R. O'Neal, whose picture appears at the right.



## Small items about big affairs

In a six-week session on the campus of Goddard College in Plainfield, Vermont, Professor Angela Weschler will demonstrate the method of learning Musical pedagogy by actual practice teaching which she originated as head of the Piano Department of the Vienna Conservatory. Beginners in the commuting area of the school are already being recruited to serve as the willing "guinea pigs" for this type of training. Dr. Weschler's method has been widely acclaimed for its value in developing both teaching techniques and confidence.

Thor Johnson, conductor of the Cincinnati Symphony, and the Krauter Trio will be on the faculty of the School of music 1950 summer session at the University of Illinois. It has been announced by Duane A. Branigan, assistant director. Johnson will conduct a summer youth orchestra composed of selected high school musicians from throughout the state June 25 to July 8.

The Guggenheim Memorial Concerts will be given again this Summer as a gift to the people of the city of New York. It was announced today by Harry F. Guggenheim, President of The Daniel and Florence Guggenheim Foundation. The city has acknowledged the renewal of this gift, and again made available the bandstand in Central Park and the music grove in Prospect Park. The series will, as in past years, consist of fifty concerts to be given by The Goldman Band, under the direction of Edwin Franko Goldman. The 1950 season, which opens on June 16 in Central Park, will mark the 33rd season of Summer concerts given in New York by Dr. Goldman and his famous band.

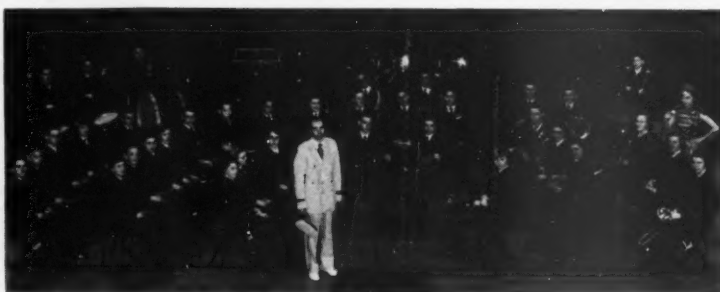
Fabien Sevitzy, conductor of the Indianapolis Symphony Orchestra, has engaged the 16-year old pianist, Bernard Kritzman of Matapan, to be a soloist with his orchestra next season. She is a special student at Boston University's college of music.

Compositions of Western college students and faculty members will be featured at a Festival of Contemporary Music to be held at Stanford University June 3-4.

Pres. W. E. Stevenson of Oberlin College has announced the appointment of Miss Rose Marie Grentzer to be professor of music education and chairman of that department in the Oberlin Conservatory of Music. She will assume her new duties in September, coming to Oberlin from the Juilliard School of Music in New York City where she has been chairman of the music education department since 1945.

Captain Philip Egner, retired West Point bandmaster, got an 80th birthday salute when Paul Lavalie led the Cities Service "Band of America" in one of Captain Egner's best-known works on the program for Monday, April 17.

The 48-piece brass band played Egner's "West Point Official March." Egner, still an active composer, listened in his East Orange, New Jersey, home.



Back from a 2,000 mile (almost) journey, the Wheaton, Illinois High School Band plan a Baton Twirling Contest as their first event to raise money for the next trip.

## Illinois School Band Completes 17 Hundred Mile Tour

The Wheaton (Ill.) Community High School Band under their director Arthur A. Sweet just completed their second annual concert tour which covered 1,700 miles and took them through six states. Concerts were played at Clinton, Tenn., Canton and Spruce Pine, North Carolina and Gates City, Virginia with other overnight visits at Danville and Berea, Kentucky enroute. The trip was made more interesting because of the opportunities given the band members to meet and mingle with students and band members at the schools visited. The trip through the Smokies was the first mountain climbing experience for many of the Wheaton band members.

In preparation for their concert tour next year the band will promote a "Music-In-Motion" Pageant to be held June 24th on the high school grounds. In the afternoon a twirling contest will be held. Twirling finals for trophies will be held as part of the evening pageant featuring a visiting guest band and a contest for junior drum and bugle corps.

Twirlers will compete for first, second and third Div. medals in six divisions. Divisions will be as follows: Novice boys and girls under 8 yrs. of age; Juvenile girls from 8 to 12 yrs. of age; Junior girls from 12 to 14 years; Senior girls 15 years and over; Junior boys from 8 to 14 yrs. of age; Senior boys 15 years and over.

Six well-known judges will be selected to handle the contests which will start at 1:00 p.m., with a grand finale with music by the Wheaton High School Band.

First place winners will compete in the evening for trophies and all twirlers will be invited to participate in a mass exhibition of illuminated batons.

Junior division drum and bugle corps will be invited to compete for cash awards in the evening spectacle. Six experienced judges will share the responsibility of determining the top corp.

The Music-In-Motion Pageant was selected last summer as a money raising project by the band members and the Band Parents with emphasis on youthful performers. The pageant was so successful it was decided to make it one of three annual projects to be staged each year. With over five hundred teen-age performers on the field in the bright varied uniforms of twirlers, band and drum corp

members, the pageant is not only an awe inspiring demonstration of our organized youth activity but is a colorful action-packed show to watch.

## WHO GETS THE BASSOONIST

By Perry A. Sandifer,  
Coordinator

Junior-Senior High School Music  
Fort Worth Public Schools  
Fort Worth, Texas

Picture on Page 12

WHO GETS THE BASSOONIST IN YOUR SCHOOL—THE BAND OR ORCHESTRA?

The sensible answer to this question is that by proper cooperation of the school principal, orchestra director, and band director, the lone bassoonist should enrich his musical experience by playing in both organizations. In the Fort Worth Public Schools we are stressing this type of cooperation between band and orchestra teachers.

Many years ago our orchestra teachers discovered that, even after well-balanced string classes were organized, a complete orchestra could not be had without drawing upon the band for woodwind, brass and percussion sections. Band directors who wish to train bands along symphonic lines find that their first-chair players who have also had orchestra experience are more able to play difficult solo parts than players who have had full band experience only. For example, the first flutist in an orchestra has the opportunity to hear himself in solo passages quite often and gains tone, intonation, technique and also the boldness which he must have to play real solo passages. This same flutist can also play well in band selections whereas the first flutist who has had only band experience many times will fall due to the fact that most of his musical life

(Please turn to page 27)



## They Begin on Tonettes in 4th Grade, at Keewatin, Minnesota



Supplying the "Iron Range" of Minnesota with good music is the job of these 55 members of the R. L. Downing High School Band, Keewatin. The High School enrollment is but 64 with the Junior High and Grade school totaling 320. Keewatin has maintained a High School band that receives high recognition wherever they perform. The instrumental program, under the direction of Donald F. Saunders, begins in the 4th grade with 32 participating in the tonette class. From the 5th through the 12th grades there are 74 students taking private instrumental lessons. The band is progressing rapidly with a bright future of enjoyable music ahead. All rehearsals are held before and after regular school hours. The band plays at all basketball and football games.

## Sioux City, Iowa Band Rewards Community with Summer Concerts in Park



In every literal sense of the word, this band, above, is the "Home Town" band of Sioux City, Iowa. It is the spark plug of every community affair and gives regular concerts for the town's 3 busy service clubs. These nostalgic performances are their chief pride overshadowing the importance of their many contest and festival trips. Dale Caris is the East High School Bandmaster. The concert orchestra is conducted by Frank Van Der Maten, who took the podium upon his return from service and has intensified interest in strings and orchestral music.

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**WALTER THALIN**, principal clarinetist, Minneapolis Symphony Orchestra, has played Selmer (Paris) Clarinets since 1918.



**EDMUND WALL**, famed New York clarinet soloist and teacher. With Goldman band for many years. Clarinet soloist with N. Y. City Ballet in world premiere of new ballet, "Pas de Deux Romantique" based on Weber's "Concertino for Clarinet and Piano."

**RAYMON H. HUNT**, supervisor of instrumental music, Denver public schools, has played Selmer (Paris) Clarinets for 20 years.



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## How to Play the Double Reeds

# The Double Reed Classroom Bassoon . . . Oboe

By Bob Organ  
1512 Stout St., Denver 2, Colorado

What I am about to write is important, especially now, while we still have our recent Contest experiences in mind, or shall we say, the results of the Contests.

Two years ago I wrote on the same subject following the Festivals. I was greatly surprised to see so much repetition of this very hazardous practice this year—in our part of the country at least. I sincerely hope it wasn't as prevalent elsewhere. **WHAT AM I REFERRING TO?** The mistake Double Reed players make in playing in solo contest, or playing with their Bands or Orchestras in contest, with a new reed, never before used.

Knowing double reeds as I do, judging as many Festivals and Contests as I have, having taught as many students as I have, I can tell at once whether the players trouble is in the instrument, in the reed or with the student himself. This is part of our business.

I asked several students, at the close of their performance, what happened to their reed? In most every case the answer was the same—"I don't know. It should have been all right as it is a new reed and I haven't played with it before."

This is something a professional player wouldn't think of doing. If one who has had experience hesitates to do such a thing because of its hazardous possibilities, how can a student with but very little or no experience afford to take such a chance? In reality one is taking a greater chance in playing with a new or strange reed than with an old worn one which they have played on. You at least have some idea what to expect from the old reed, but you have absolutely no idea what to expect from the new one.

No two reeds are exactly alike, no two people play the same reed exactly the same. A MUST on your list for good double reed instrument playing is to know your reed as well as you know your instrument. It is definitely a good policy never to play a reed publicly until you have played on it to some extent privately. At least enough to know whether or not all of the tones are going to sound, and how, both as quality of tone and pitch.

It is well to remember that your reed regulates a goodly per cent of your playing. We must learn to know each reed we play on as no two are exactly alike.

Please don't get the impression that we should be afraid of new reeds. We have to have new reeds ready because they last only a certain length of time until they are played out. Now, if a reed can PLAY OUT, let us also think of PLAYING THEM IN, or shall we say, "WE PLAY INTO THE REED." In other words, always play a new reed in your practice periods first before playing publicly with it. In this manner you know what each reed will do and you are not taking chances of running into unexpected trouble.

I believe the Festival or Contest idea to be of great value to all concerned. Personally, I derive a great deal from them. It gives me an opportunity to listen and compare the work of my own students

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to that of my colleagues. To me this sort of endeavor (The Festival) is eye-opener each year. We very often get into "ruts" instead of being in the groove, so to speak, and this sort of wakes us up to the fact that other people do fine things also. We know in our hearts and sincerely feel that we as individuals have accomplished a great deal; then suddenly we realize from what we see and hear around us that other people accomplish a great deal too—perhaps in many cases more. This inspires us to get "on the ball" if we want to stay in the game.

I am always proud of my students wherever they may appear, whether they play exceptionally well or just fair. An effort to do something worthwhile is never a lost effort—it pays off in time. This I have learned from experience and I make it my business to keep the student in the groove, too, their efforts headed in the right direction. I'm just selfish enough to want my students to be as proud of me as I am of them and I'm also vain enough to believe that they are.

It has been my good fortune to have students of mine receive scholarships in

most all of the major schools of our country, some in Europe. This is something for me to brag about, but my main interest is in seeing them continue to advance, not falter by the wayside. Now you can understand why I am proud of all of them—even those who play only fair now. In a few years they may be well on the way to something worthwhile—who knows?

A few years of our time can spell either success or failure in any chosen field of endeavor. The trend of times and the amount of effort directed to a certain objective all have a direct bearing on success or failure in the future and if properly directed, can in most cases mean success.

Seldom do people extend effort toward something they are not interested in and

seldom are people unsuccessful in something they really want to do, especially if they want to, do it well. In other words, as an example. If I like the Bassoon and really have an ardent desire to become an efficient player of it, get myself a good teacher, study correctly, I will surely become an efficient player. But sometimes we think we have the desire until we find there is a little work and concentration necessary. Then we are not so sure and the result is not good.

In most cases, the attitude of a student can tell you why they are, or are not, successful as a performer. This is sometimes difficult for the student to understand.

Yours for better playing under less hazardous conditions. Learn to know your reed. So long for now.

## Who Got the Bassoon?

(Begins on page 23)

he has been covered up by brass and percussion sections.

Band Director, can your alto clarinet player hear himself in your band? Orchestra Director, can your viola player hear himself in your orchestra? Let's all try to teach our organizations in such a manner that the softer instruments may also be heard in proper balance.

Motivation of musical organizations is an important feature in the school's music program. The bands of our system combine football appearances, civic parades, solo and ensemble performance, All-City Concert Band and Marching Pageant, and take Competition-Festival as part of their school year activities. Choruses and orchestras do not have as wide a range of activities to choose from as do the bands, so a little extra effort should be expended to help enrich their musical interests.

The advance choruses and orchestras in the eight senior high schools of Fort Worth have annually put on a spring concert in the City Auditorium under the direction of Mr. Brooks Morris who was formerly the director of the Fort Worth Symphony Orchestra. Following is the program of our Tenth Annual Concert performed March 30-31, 1950, by the combined All-City Chorus of 550 voices and the 150-piece symphony orchestra. GLORIA (from "Twelfth Mass")—Mozart. THERE IS A BALM IN GILEAD—Spiritual. AMERICA, THE BEAUTIFUL—Ward-Wilson.

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## How to Play the Accordion

# Let's Teach and Use More Accordions In School Bands and Orchestras

By Anna Largent  
213 Williams St., Aurora, Illinois

### Music Week

Music Week was founded 27 years ago by C. M. Tremaine, an educator in the music world. During the month of May every city and little hamlet will celebrate Music Week in some community form. The executive and financial responsibility is now under the direction of the National Recreation Association, a service organization supported by voluntary contributions. Headquarters National and Inter-American Music Week, 315 Fourth Ave., New York 10, N. E. T. E. Rivers, secretary.

The purpose of the organization is:

1. Spreading more widely among the public the enjoyment and appreciation of good music.
2. Giving opportunity to young talent and in late years to veterans.
3. Making the public more conscious of the presence and value of the town's musical resources.
4. Bringing together musical groups and others not primarily musical.
5. Extending acquaintance with and taste for good work by American composers.
6. Promoting a specific project, such as the establishment or expansion of school music instruction; music departments in libraries; band shells, etc.
7. Campaigning for auditoriums and music rooms as living war memorials.



Accordion instructor Ernest Minchella of Detroit, Michigan beams his pride over his favorite little student, Betty Ann Ceni. Whenever given the opportunity, the youngest student makes rapid progress with this complete instrument.

### Harmony Work

Thousands of young people are studying accordion, but according to an extended survey, a small percentage continue their study beyond the third or fourth year.

Pupils lose interest through a lack of advanced material. As an accessory to his accordion instruction, he should study harmony. A very good book to start with is the "Foundation and Fundamentals of Music Theory" by Rohner and Howerton published by Gamble Hinged Co., Chicago, Ill. Another good book is "Music Notation and Terminology" by Karl Gehrkens published by Laidlaw Brothers, San Francisco, California. "A First Year in Theory" by Oliver R. Skinner, published by Theodore Presser Co., Philadelphia. *Harmony and Theory Book 1 and 2* by Pietro Deiro, published by Accordion Music Pub. Co., 46 Greenwich Ave., New York, N. Y.

### Your Ambition

Most accordion pupils have their own ideas of what they are going to learn to play on the accordion, especially if they have heard the accordion played over radio or television. It is easy for a teacher to work with a pupil who has an aim in view. A new approach to a listless pupil is to have him write an essay on what he wishes to do with his music. This will give the teacher an insight into his specific capacities, musical aptitude and personal desire.

### Advancement

Some students and their parents measure the advancement of their progress on an instrument by the number of pages they can cover in an instruction book, or the amount of pieces they can play or go through, never stopping to think that the most important phase is the development of a certain number over a period of time.

A piece of music must be so developed that each rest, each eighth note, every little detail be played perfectly. The expression can be brought out only if one has prepared his mind first to give out with something artistically beautiful. The quality will depend upon the imagery in the mind, giving color, spirit, beauty and artistic shape to the composition.

### Musical Growth

After a pupil has studied the accordion four to five years he is just beginning his musical growth and insight. He now begins to experience the development growth, which is very different from routine mechanical learning. The promotion of musical growth is fulfilling as it conveys and reveals new aspects and facets. We cannot give an entire range of systematic harmony, counterpoint, and form to children or beginners as they could not grasp them or understand them. They must grow by a multitude of experiences and learnings. Soon they will express themselves by creative work, by writing their own compositions. But in order to



Patty Priegle and Donald Wintley appeared in these striking costumes in an accordion concert at Batavia, Illinois High School recently. The interest young pupils take in the accordion, and their aptitude for the instrument endorse the accordion for lower grade classes in preference to the presently popular pre-band training.

do this they must have an intelligent foundation for practical procedure. To compose an original piece of music is to translate a way of feeling into an expressive pattern of tone and rhythm. The desire to create something beautiful, involves the use of all of one's musical resources.

## JUNIOR ACCORDION DEPARTMENT

Young accordionists may now write a story or essay of their own experience. The best and neatest original stories will be published. All contributions must bear name, age and address of sender, in your own handwriting. The subject for this month is "My Ambition in Music."

Junior Accordion Department,  
The SCHOOL MUSICIAN:

I am 11 years of age and go to the Louise White School in Batavia and am in the fifth grade. I have been playing the accordion several years and wish to become an accordion teacher, and have a studio and band of my own and go to a lot of contests.—Karon Haack, Batavia, Illinois.

Junior Accordion Department,  
The SCHOOL MUSICIAN:

I am studying the accordion and only wish to play for my own amusement and for my friends. I also like to play in ensembles for the fun and joy we get out of it.—Phyllis Thrall, 12 years of age, 6th grade, Oswego, Illinois.

Junior Accordion Department,  
The SCHOOL MUSICIAN:

I am 13 years of age and play the accordion. I am planning to be an accordion teacher. I also would like to play on stage, and radio. When I go to college, I plan to major in music. I go to the Elburn Grade School.—Barbara Greenawalt, Elburn, Illinois.

Junior Accordion Department,  
The SCHOOL MUSICIAN:

My ambition in music is to get a group of neighborhood boys together and start a band of my own. I am 10 years of age

and attend the Our Lady of Good Council School. I play my accordion at recitals.—*Robert Stenion. Aurora, Illinois.*

#### The SCHOOL MUSICIAN:

My ambition in music is to be able to play in an orchestra. I would also like to play on the radio with an orchestra. I play my accordion with my brother Eddie who plays the clarinet. He won first place last week in the district school contest, and now will be eligible to compete in the State contest. I go to the Mary Todd School and am in the sixth grade.—*Sandra Mitchell. Aurora, Illinois.*

My ambition in music is to become a very fine accordionist. I practice diligently every day in order to make a success of my music. I hope to be on the radio and I know by working very hard that some day I will make my goal. I like my music and I have a wonderful teacher. By doing what she tells me, I am sure to succeed. I go to Our Lady of Good Council School.—*Patricia Priegel. Aurora, Illinois.*

I have studied the accordion the past five years and play over radio station WBNF-FM every Monday at 4 p. m. in an ensemble with three other girls from The Largent Academy of Music. I am a freshman in West High School, Aurora.—*Shirley Palmer. Montgomery, Illinois.*

#### QUESTIONS AND ANSWERS

Dear Mrs. Largent:

We are teaching ourselves to play the accordion. We have an instruction book that calls for seventh chords in left hand. Is this necessary as we can play the major chord so much easier.—*Mr. and Mrs. Don G., Wisconsin.*

**Answer:** The dominant seventh chord is one of the most useful and important chords in music. It is built on the dominant triad of the major or minor scale. It is a restless chord and always leads to a tonic or restful chord.

Dear Mrs. Largent:

I am studying a piece in 12/8 rhythm in a moderate tempo. My teacher plays the guitar and not the accordion and would you please tell me if I should count 12 beats in the measure.—*Alice Jean R., Iowa.*

**Answer:** An easy way would be to subdivide each measure into two full 6/8 measures. This makes it very simple to count.

Dear Mrs. Largent:

Our son begged to take accordion lessons. He is 9 years of age. He has a 12 bass that we are renting and does play many nice pieces. Now at the end of three months his teacher wants us to get him a larger instrument. So far he has only practiced on an average of 15 minutes a day. We feel we do not want to invest in an instrument and then find he will not make good. We think it best to just drop it as he has had his wish to play one. But thought we would ask your advice.—*Mr. and Mrs. J. S., Illinois.*

**Answer:** I would hate to put into words just what I feel or think. Your son must have begged very very hard to have his wish granted for only three months. Now you wish to take it away from him. He has made good. He can play pieces. The only draw back here is that the parents do not wish to buy an instrument. If you bought a piece of furniture, you know it will wear out and become old fashioned some day, but a music education for your son is permanent, something he can retain and enjoy all through his life. The good

## SMart Ideas



#### Leon Leblanc Perfects New Simplified Contrabass Clarinet

In announcing their new simplified contrabass clarinet, G. Leblanc Co., Kenosha, Wis., have provided one of the most versatile of all woodwinds.

The new Leblanc contrabass is a true clarinet, using the regular Boehm system of fingering, but descending more than a full octave below the bass clarinet—to low D. The contrabass plays exactly like a regular B $\flat$  clarinet, can be handled successfully by relatively inexperienced players.

The contrabass, with its distinctive "clarinet" tone quality, provides the ideal foundation for the woodwind section. Its sound is rich and powerful, and has the effect of strengthening the other woodwinds, and maintaining the entire ensemble in better balance.

Of particular interest to bandmasters is the relative simplicity of the new Leblanc mechanism, its sturdy all metal construction, and the moderate retail price of \$848, case included.

Vito Pascucci, president of the American Leblanc firm, says of the new Leblanc contrabass, "We believe this new instrument constitutes a major contribution to instrumental music. Its widespread use should materially improve the balance and tone of our bands and orchestras. A contrabass is a marvelous investment for any instrumental group, and I predict there will be a steadily increasing volume of music written especially for it. It is my sincere hope that other manufacturers will join Leblanc in making these woodwinds available in quantities, and at prices that every school can afford."

you do here cannot be measured in dollars and cents. Do not break the little fellow's heart.

Dear Mrs. Largent:

Having played the accordion for several years, have used my own style of fingering. I am now working on the *William Tell Overture* and notice there is a change of fingering on a repeated note. What advantage is it to play fingering 321-321-21 on the same note?—*Johnny Y.*

**Answer:** It is advisable to change the finger on a repeated note in order to place the hand in a better playing position to continue the passage and also to give the tonal effect desired that the composer had in mind. I would suggest playing *Hanon* for accordion by Nunzio using fingering marked.

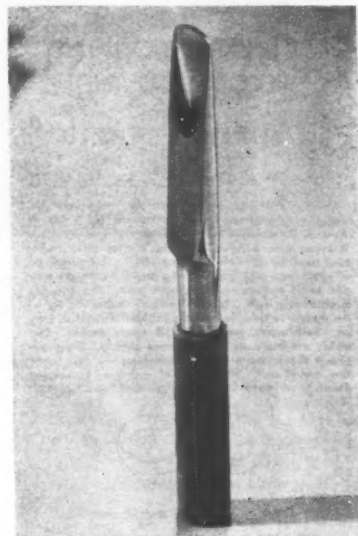
Dear Mrs. Largent:

My daughter is a freshman in high school and has taken accordion lessons regularly for six years. This year it seems to me she is slipping, as her music sounds peepless, with no feeling. I would hate to discontinue her lessons, but what can we do?—*Mr. and Mrs. Oswalt H.*

**Answer:** I am sure it is not her music but something else entirely. It may be the adjustment period of the first year at high school or any number of other things. She expresses through her music only what she feels. This will straighten out and you need not worry.

#### "Silv-R-Reed" for Oboe and Bassoon Offers Economy and Playing Ease

"SILV-R-REED" for Oboes and Bassoons is an entirely new approach to the age-old problem of the delicate and expensive double reed. Actually, "SILV-R-REED" is a single reed—yet in size, shape and appearance it is patterned after the double reed. By glancing at the illustration it is quickly understood how the single cane reed is attached. Mr. Linton recommends the conventional and simple method of wrapping the single cane reed to the "SILV-R-REED" with



heavy thread. It is no more trouble to wrap the cane reed than to apply a ligature; however, a ligature is available with "SILV-R-REED" upon request. The cane used in making the single reed for "SILV-R-REED" is the same cane used in making conventional Oboe and Clarinet reeds. Long life and economy of operation is assured by the durable nickel-silver used in the making of "SILV-R-REED."

"SILV-R-REED" is a patented product of the Linton Manufacturing Company, Inc., of Elkhart, Indiana, widely known manufacturers of Oboes and Bassoons.

#### Holton Introduces New Large Bore Trumpet

A new, large bore trumpet that provides the ultimate in power, is now being offered by Frank Holton & Company of Elkhorn, Wisconsin.

Developed originally for the New York professional trade to answer demands for a trumpet packed with power, this .465 bore trumpet met with such widespread approval, that Holton found it necessary to expand production facilities in order to make it available to musicians everywhere.

Called the 51 Trumpet, this new instrument gives extremely great power performance with no sacrifice to fine tonal coloring, also embodies qualities of exceptional flexibility, perfect intonation, and easy blowing.

Featuring extremely quiet top spring action and nickel pistons, this powerful new instrument is trimmed in nickel and hand engraved to give it beauty in appearance commensurate with its beauty of performance.




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## How to Play Cornet, Trumpet, Trombone

### I Teach the Solo Brass

**By B. H. Walker  
Chattanooga, Tennessee**

#### Competition Festivals

Hope you brass players have had good luck with your solos and ensembles in your competition-festival events. Out East Tennessee Festival was held here in Chattanooga March 27 with Mr. Wm. Morris Bales as manager and Mr. Nilo Hovey as adjudicator. My Central High Band Department emerged with 10 Superior ratings: concert band, marching band, brass sextette, French Horn quartet, clarinet quartet, alto saxophone solo, tuba solo and three baton twirling majorettes.

#### Letters of Inquiry

The following letter of questions comes from a brass friend in Florida.

"I have often read your department in *The SCHOOL MUSICIAN* magazine and have found it very helpful. However, there are a few questions that I am very much interested in learning the correct answers to."

**Question**—"In brass playing with a cup mouthpiece, which lip does the major part of the vibrating—the upper, the lower, or both, in the majority of cases?"

**Answer**—I am of the opinion that both lips vibrate some, but the upper lip vibrates more than the lower in a majority of cases. This varies with different individuals, however.

**Question**—"On which lip should the 'contact point' of the mouthpiece rest, and how does the placing of the mouthpiece affect the tone produced in relation to the pressure on the two separate lips?"

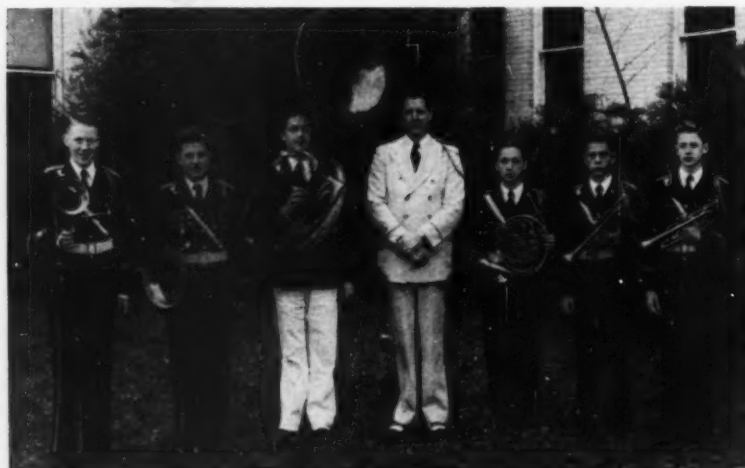
**Answer**—I believe that the contact point of the mouthpiece should rest on both lips and the amount of pressure on each lip should vary with different individuals. First, let me say that there is no such thing as "no pressure" but there is such a thing as little pressure and one should use minimum mouthpiece pressure at all times—just enough to keep

a firm lip contact throughout the various playing requirements. The instrument may be allowed to tip up or down only about a sixty-fourth of an inch to allow for the transference of what little pressure there is in playing from one lip to another. This is what the well known cornet teacher, Donald Reinhardt, calls "pivoting". Different individuals have different types of natural jaw formations and require different pivoting of mouthpiece pressure. In order to determine which of your lips (upper or lower) should receive the largest amount of the mouthpiece pressure you must first experiment so as to determine your type.

Type one is the type of jaw with even top and bottom teeth (even bite). Observe your teeth in a mirror with your lips open as you say the letters of the alphabet out loud and see if your upper and lower teeth bite evenly in producing each letter. Next try an ascending lip slur of a fifth on the cornet and do this six times, tipping the cornet slightly upward so as to throw the mouthpiece pressure a little more on the upper lip. Listen carefully to the upper tone and determine whether the tone is pinched or open and relaxed. You should play the slur from concert B<sub>2</sub> up to F for this test. If F sounds pinched and strained, then the pivot is incorrect for your type and you should try the opposite—pivoting the pressure more downward on the lower lip.

The second type is the jaw with protruding lower teeth, called "over shot" or "over bite". The pressure should be pivoted slightly more on the upper lip when ascending for higher notes and shifted downward more on the lower lip when descending for playing lower notes.

The third type of jaw is the receding lower teeth and jaw type which requires



The Brass Sextet which rated "Superior" in the recent East Tennessee Competition-Festival playing "Memories of Stephen Foster" arranged by Halmes. (Left to right) R. M. West, trombone; Jerry Hubbard, baritone; Band Captain Clyde Chauncey, bass; Director Walker; Bill Moore, French Horn; Sam McMurray and John Parks, cornet.

that the mouthpiece pressure be pivoted downward more on the lower lip.

Some old fashioned instruction books insist that there is only one correct placement of mouthpiece for all individuals. One method will say to place mouthpiece 1/3 on upper lip, another will say 2/3 on upper lip, and still another will say place it half on upper and half on lower. Each author of each method did play this way and did achieve great success, but does this mean that his method would always work with you? I say, "No, not unless your jaw and teeth and lips happen to be similar to those of the author recommending this method." Place your mouthpiece half on upper lip and half on lower lip, then move it up or down until you find where it feels the best and produces the best tone and results in notes of all registers, then study and experiment with the three types of pivoting as recommended for three different types of jaw and teeth formations as I have explained and transfer what pressure you use on the lip suggested for your individual type.

**Question**—"What is the ideal type of quality to be found in the true brass tone, should it be large and resonant, or should it be thin and piercing?"

**Answer**—"You may not agree with my ideals of good tone quality, but I am of the opinion that a truly good quality of brass tone should be full, big, round, and resonant, but at the same time, it should be clear, smooth, and sweet. It should not sound "fuzzy" and should be controlled such that it may be sustained for at least 30 seconds without noticeable change of pitch or waver in flow. At least, this is the quality that is most pleasing to my ears.

**Question**—"How does the different standard of tone vary with different types of playing, such as orchestral, band, brass ensemble, and dance work?"

**Answer**—"The brass tone required for good band or brass ensemble playing should be the tone that will blend with other groups of instruments. It should be full and rich enough to produce an organ-like quality, as in playing a Bach chorale, and at the same time it should be clear and brilliant enough to please the discriminating ear when playing solo passages and brilliant passages.

The compositions of some composers for symphony orchestras require the same ideals of brass quality as those I have described for concert band and brass ensembles, but probably the majority of symphony orchestra brass parts are somewhat like the parts for the percussion instruments, merely rhythm parts or trumpet fanfare-like passages and require volume, clearness, shrillness, and a penetrating quality rather than a full, round, blending quality. This is probably because in the days in which many of the classical composers wrote for symphony orchestras, the brass instruments were not developed to the stage where their tone quality was suitable for giving them the melodic passages, the melodies were given to the strings and woodwinds and the brasses were given rhythm or shrill warlike cries of vengeance rather than deep, emotional song-style passages. The ideal of brass tone for symphony orchestra playing varies greatly with different composers and different compositions by different composers.

Different dance bands have different style of tonal expression and demand entirely different ideals of brass tone to please the differences in the personal



Three Chattanooga Central High School baton twirling majorettes who rated "Superior" in the recent East Tennessee Competition-Festival. (Left to right) Ellen Paul, Head Majorette Margaret Bratton, and Acrobatic Majorette Geneva Hambrick. B. H. Walker is their band director and instructor in baton twirling.

tastes of different people. The ideal quality of brass tone required by Guy Lombardo or Wayne King and that required by Duke Ellington or Cab Calloway for their dance bands differs greatly. The sweet type dance band, which special-

izes in slow, smooth style requires their players to produce a fuller, rounder, sweeter, and more blending brass quality with a slow vibrato, while the dance band which specializes in fast numbers

(Please turn to page 33)



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## Percussion, for Band and Orchestra

By Dr. John Paul Jones

Head, Music Department  
Delta State College  
Cleveland, Mississippi

### MUSIC

Mazurka, Etude, Symphony, and Song,  
Each in its varied measure speaks  
To the heart and soul of posterity;  
For some there is a proud melancholy  
Refrain; yet for others there sings a gay,  
Joyful melody full of hope's bright treasure.  
—To the militant mind it sounds a haughty  
Drumbeat and a brisk marching cadence;  
—To the philosopher it translates a dream  
Of World Peace into Reality which never  
dies;  
—To the lover, it offers a warm handclasp  
With Eternal Romance, and imparts a never  
dying  
Passion to the loved-ones;  
—To all who would listen, it offers tran-  
quility,  
Or stirring tones; and, a sudden wonder at  
life's Constant swelling.

—Walter Neal Gardner

When this is read, the writer will have been judging in three different state music contests and, of course, seeing and hearing his share of the contesting drummers. Many of these drummers seem to have been doing some very good work. There are some who need additional practice and study, but I have not yet heard one whom I thought should not be a drummer. I have seen other instrumentalists whom I felt would benefit by changing to another instrument but the poorer drummers usually eliminate themselves somewhere down the line.

Walter Neal Gardner, M. A., is a member of the English Department of Delta State College, Cleveland, Mississippi. He is faculty sponsor of the college paper "Miss Delta" and never fails to encourage music in any and all of its phases.

John Paul Jones

What I found at these contests seems like "old stuff" for it shows up constantly yet I realize there are always young drummers coming up and young directors entering the music-teaching field. Some of the things which many of us take for granted are as new as tomorrow to others.

Let me mention a few of the things I found and you see if any of these fit your situation—check yourself for these faults and if you have them then by all means start getting rid of them. Perhaps the worst fault I found was the left hand wrist position. This particular drummer had the habit of bending the left hand toward the left so that the hand really formed a right angle with the wrist. Not only is this an uncomfortable position but it prevents a good wrist motion. The motion becomes that of a rather stiff arm-motion. The right angle formed by

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the hand actually acts as a brace, forcing the wrist to be rigid. But the wrist must be free to turn circular-wise. The left hand should be an extension of the arm, a natural position.

Another fault was that of pressing the thumb down on the left stick. Such pressure has the effect of making the stick ride on the drum head; it prevents the stick from getting away from the head. Fast action depends on how fast, and cleanly, the stick can be raised from the head, not on how hard the pressure is as the stick is going down.

My advice, to correct this faulty hand and finger position is to hold the stick between the thumb and first finger with the stick imbedded deeply in the "fatty" crotch. Extend all four fingers straight out. The stick should now rest at right angles to the hand. Now, turn the hand over and back in a circular motion, keeping the wrist level while it is turning. You might try using this position on the drum, making your strokes without the use of the four fingers. You are now depending entirely on your wrist motion and your ability to hold the stick easily yet firmly without curling a finger or thumb over it. You will soon learn that, if you have developed good stick control, you can do with the wrist motion all that you were doing by clinging to the stick. When you try the accepted method of holding the stick, you will find playing comes much easier.

I found long rolls played very nicely open and during the closing but when the roll was closed the sticks no longer bounced evenly in one spot but were scraped across the head causing each stick to bounce three or four times instead on the necessary two. As the roll became more open, the sticks assumed their natural beating in groups of twos. I had each of the drummers who had this fault watch the opening and closing of the roll and by so doing they were able to correct their work. Why not work in front of a large mirror—or a small one for that matter. This will give you a chance to see your work as others see it.

Again, one solo called for a seven-stroke roll. The drummer used a five-stroke every time—not realizing he was not making seven strokes. Another drummer using the same solo was using more than seven strokes but I could never figure out just how many there was in it, and he couldn't tell me. These things need attention. Place a sheet of white paper on the drum head. Over this place a sheet of carbon paper with carbon side down. Now play your five-stroke roll. Take up the carbon paper. Do you have five clear carbon dots on the white sheet? If so, your five stroke roll is all right but if you have six or seven or more or less dots—something needs attention. Try the seven-stroke roll in this manner and see what you have. I think you will be quite surprised unless you are very good.

#### Marching Material

Again the question of suitable marching material is at hand and some suggestions for this is requested by Mr. Del Kniering, band director of nearby Leland, Mississippi. Mr. Kniering asks: "Do you know of any good book of street beats I can get for my drummers. You mentioned several the last time you had a drum clinic at your campus."

The answer is that there is a tremendous amount of material available—not necessarily in a special book form put

out for this purpose but a wealth of material exists within the many drum books and drum solos but one will have to ferret it out and that is quite a problem. It is perhaps much easier to write out some simple street beats than to hunt out what is desirable. But there is some good material on the market and I would like to refer to the *Drummer On Parade* by Wilcoxson, *Military Beats* by George Lawrence Stone. May I also suggest sections from various solos in Wm. F. Ludwig Collection of Drum Solos, published by the WFL Drum Company. Two small books published by the Slingerland Drum Company are *Company Front* and *The Drum Corps Handbook*. Each of these contain some excellent and usable material, as does the *WFL Drum Corps Manual*.

#### Appreciation

I would like to thank Ralph Bolis publically for the very fine grapefruit which he sent from the Rio Grande Valley down in Texas—indeed, the X in Texas marks the spot. The grapefruit were wonderful and we enjoyed them thoroughly. Ralph is a drummer in the Edinburg, Texas, high school band and if they grow drummers like they grow grapefruit what a wonderful percussion section the E. H. S. band must have.

May each of you who entered the drum contest this Spring determine to do a better job next Spring—if the grade was high then keep it that way. If the grade was low, then make an analysis of your work and be determined to raise the grade next time. So long for now.



#### I teach the Solo Brass

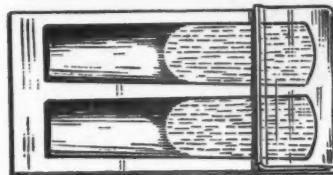
(Begin on Page 30)

and high playing of weird improvisations, usually demand a thin, shrill quality of brass tone with a very fast vibrato.

My ideal of tone for all types of playing is the full, broad, round quality. It may be produced best with a larger, deeper cup mouthpiece and with an instrument of larger bore and larger bell. The player can produce this quality best by relaxing and opening the throat and blowing with relaxed freedom and full support of the diaphragm. It is difficult to describe tone quality with words alone as there must be a mental picture in the mind of the brass player for the quality of tone he is striving for.

Thanks for listening. Continue to send me your questions and we will exchange opinions.

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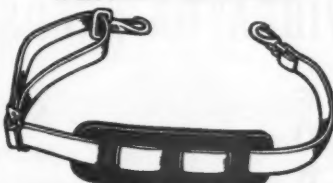
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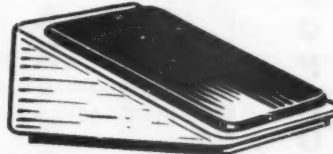


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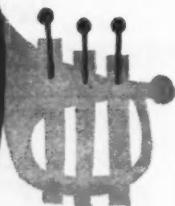
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## How to Play the Flute

# Let Me Answer Your Flute Questions

Send them to  
**Rex Elton Fair**  
957 South Corona St.,  
Denver 9, Colorado

Dear Mr. Fair: I have just finished playing for our state contest and placed second place. Last year I played a very simple number as in comparison to the one chosen for this year and got an A or first place. You cautioned me a long time ago never to choose a number that was beyond my technical ability and since then have let your advise rule so far as selections were concerned. This year I played a solo containing many appoggiaturas and gruppettos. While studying this solo I got advice from our Music Director and he said that I did them beautifully. He of course helped me with them too. However the judge at the contest said that the former was played too slowly and the latter too rapidly. Under such circumstances, just what is one to do? Are there certain rules that should be adhered to regarding these embellishments so that everyone will be pleased? This is my senior year at high school and I should have been so happy had I again placed in the first division. Should you answer my letter through *The SCHOOL MUSICIAN*, please do not use my name as one who has failed does not like to have the fact advertised.

Answer: First of all, we must tell you that you have NOT failed. There is this to be remembered. No two story tellers or readers tell their stories or read their poems just alike. This is equally true of musicians, in that no two of them interpret—even the same numbers—just alike. We once played a famous flute cadenza for one of our finest conductors then living in New York. When it was finished he said "Beautiful". Some time later I had an occasion to play it for an equally highly recognized conductor in Boston and he said "Terrible". That interpretation was exactly alike both times, I know. So there you have it. If you want to gather diversified opinions in this regard, just read the press notices given any great artist, be he a musician, actor or lecturer. Even though a dozen critics attend the very same program, no two of them will write exactly alike in praise or criticism. One will laud him for doing so and so this way, and adversely criticize him for doing so and so probably in much the same manner. The next critic who hears him will completely reverse the other fellows lauding and criticism. So far as such embellishments as we have mentioned here are concerned, there are no strict laws concerning interpretation for a soloist in ordinary solos or even concertos. Should that same soloist be playing a Sonate, then certain rules should abide. Reason for this? A Concerto is a solo, and a Sonate is an ensemble. All ensembles demand that such decorations be played in an exact manner as to time and rhythm. Otherwise it would be impossible for two or more instruments to play them together

in a pleasing or even near satisfactory manner. When playing under a director or conductor, then we must know just what is expected of us, and then do our best to interpret according to his

**Joan Riedy**  
Philosopher and Flutist  
Wins debate with her flute  
Instructor, Rex Elton Fair



Joan Riedy, flute pupil of Mr. Fair, has fine talent and the industry so essential to success in music. But she also has that other very essential commodity, a fine teacher, and thus Joan reflects credit to her school and her instructor by her fine performance on the instrument so well suited to her own natural charm.

Although Joan is but ten years old she won the above mentioned debate fairly and squarely. Here is an account of just how it happened. We had finished with our lesson last week and, as is customary, I wrote the date of the assignment at the top of the page. There it was: April 12, 1949. I said to her "Oh Joan, just look at that, I made a mistake. I should have written 1950" She replied "Mr. Fair, that is nothing because everybody makes mistakes". It was then that I assured her—so I thought—that there were those who never made any mistakes. She said that that was a surprise to her,

and asked who could it be that never made any mistakes. I told her that "Folks who never do anything, never make any mistakes," and Joan came back at me with this: "Oh but Mr. Fair, That is the biggest mistake anyone can make". There you have it, my dear friends. That is something that should be remembered by all of us. Who is there among us who has not been mightily impressed by this wonderful quotation? "And so a little child shall lead them."

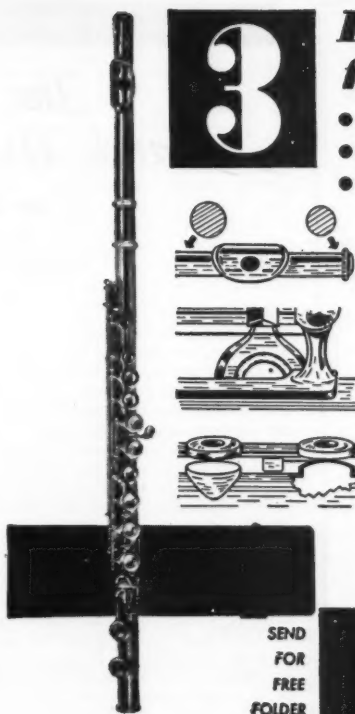
idea of the way it should be done, or at least in the manner and style that he wants to interpret it from the podium. Most Conductors are very exacting in their demonstrations of what they want. During symphony rehearsals, when such problems are confronted, the Concert Master is usually asked to play it as the Conductor wants to hear it, and then it is up to the rest of the players to do it in that fashion. It was only a few weeks ago that we were giving a lecture with many examples of such things as we have been referring to. At such times it is not unusual for us to read a poem and liken it unto that of a piece of music. When we got to the point of using embellishments in ensemble playing, Mrs. Fair and I put on a demonstration whereby each played according to our individual desire. Of course it sounded anything but artistic. We then asked if there was anyone in the audience who happened to know the verse from the poem that I had read. Sure enough, here came an English teacher and he read it for us. Then it was suggested that we do it together, and that was even more distressing than was our performance of the gruppettos, each doing as we pleased. Now, my dear flutist, all this has been said to convince you and other contestants, that because one fails to place first, does not mean that he has failed in a general way. We feel quite sure that all judges of such affairs try to be fair and honest in all such activities, but very few of us think alike, and must be directed by the dictates of our own ideals. Should you play tomorrow in another contest, it is possible that you might come out with highest honors. Here is a little poem that we have revised a bit, so that it may be used here as a demonstration of our contentions in writing you as we have. Sorry that we do not know who wrote it.

#### Life's Test

There is only one method of meeting life's test;  
Just keep on striving, and hope for the best;  
Don't give up the ship and quit in dismay;  
Because hammers are thrown when you should like a bouquet.  
This world would be tiresome, and we'd all get the blues,  
If all the folks in it, held the very same views;  
So finish your work, show the best of your skill,  
Some folks won't like it, but other folks will.

#### A Horace Greeley Quotation

"Duty and to-day are ours; results and futurity belong to God."

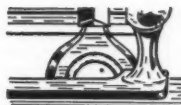


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## How to Compose and Arrange

# The Composers and Arrangers Corner

By C. Wallace Gould

Director, Dept. of Music  
Southern State Teachers College  
Springfield, South Dakota

I wonder sometimes if those of us who think of ourselves as composers and arrangers are not too often contented to let the first draft of our work stand also as the completed product. In other words, are we not apt to be willing to allow the first ideas we may record on paper, inspired though they may be, to remain without further revision and to be published without awaiting the leavening influence of time and further thought to make probably needed corrections.

Writers frequently have to meet a deadline and, as a consequence, must of necessity make haste in turning out their articles. Even in such cases, however, we often find that said writers have been turning their ideas over and over in their minds before recording their thoughts on paper. It is dangerous for any writer to allow shortage of time to force him to release sloppy and poorly organized workmanship for publication. Sooner or later his slovenly practices will endanger his reputation.

Composers, as a rule, have more time in which to complete their work than do writers of syndicated articles for daily or weekly periodicals. For this reason, if for none other, they should have more time to allow their first ideas to develop and improve as the result of much further consideration. Of course, there are times when composers and arrangers likewise have deadlines to meet. Composers and arrangers of music for the movies are very frequently under the great pressure of the necessity of making haste with their work, and often their extensive experience enables them to write rapidly, make needed corrections, and at the same time turn out superior workmanship. It is, however, my contention that by and large it is better to take plenty of time in completing composed and arranged music in order to thereby achieve a more finished product.

Brahms once made the statement to a young composer who came to him for criticism as to the merit of his writing that he considered him to be in too great haste to finish off his composing of a new piece of music. He advised the young man to let the work cool, to go back to it again and again, and not to be contented with it until it contained not a note too many and not an idea that had not been achieved as a result of the arduous labour of frequent revision.

Mozart composed very rapidly and yet in answer to a question as to his method of composition he stated that he considered it a mistake on the part of others to believe that his composing came easy to him. He further explained that before he put a single note on paper he had been turning his ideas over and over in his mind, changing, polishing off and frequently rejecting that which he did not consider worthwhile preserving.

Genius has been defined as the infinite capacity for taking pains, and whereas not all people who take great pains with their work can be said to be geniuses, on the other hand, it is pretty safe to say that all the great geniuses of history who have achieved places of eminence in the world have been very meticulous in the working out of their creative efforts.

Sooner or later, every composer finds out that not always is the first flash of inspiration that comes to him in its best form. It is sometimes surprising how a complete overhauling of the original idea in such a way as to leave it scarcely recognizable will result in a much superior form of expression than had at first seemed possible.

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This writer knows from personal experience that it is possible to have an original idea that at first examination seems almost or even completely perfect and then to later on realize that it was not as sacred as had first been supposed and furthermore that substantial changes had greatly improved it.

To make a fine band or orchestra arrangement or to compose an outstandingly fine piece of music is probably going to take a great deal of time. It is said that Beethoven worked on his great Ninth Symphony for around twenty years. This does not mean that he worked at it continuously for that period of time or that he did not compose other works in the interim. It does mean that from the time of its first inception until the time of its final completion, the composition was in the back of the composer's mind undergoing frequent transformations as the result of much analytical thought and further inspiration.

Why be in a hurry if you would do a fine piece of arranging or composing? Hurry did not result in the many fine improvements that you have on your motor-car today. They were put there as a result of much experimentation over a long period of time on the part of the large automobile manufacturers.

Your television set, your radio, your washing machine, your electric refrigerator, etc., that you enjoy so thoroughly in your home are all the result of careful experimentation on the part of numerous men who had vision and ideas and were willing to persist in spite of frequent adverse situations. The science of composing and arranging music is no different in its requirements than the invention and perfecting of a fine piece of machinery or household equipment. It takes patience and persistence and the willingness to make frequent changes to produce a superior product in music as well as in other fields.

Now as to what changes it may be necessary to make in the rhythmic, harmonic, or melodic structure of a new composition, or what changes should be made in an arrangement after the first draft has been completed, I should say that this were largely a matter for the composer's or arranger's intuitive sense to determine. In connection with my own work I have several tests that I apply to try to perfect my workmanship.

In connection with the rhythm I analyze my phrases to determine if the rhythm is sufficiently varied to avoid excessive monotony but at the same time not too frequently varied as to make it illogical. In respect to the harmonic structure I analyze it to determine if the harmonic progressions and sequences are interesting and logical and at the same time to determine if the chords that are used really help to support and bring out the melody, clothing it in the finest garment.

The principal melodies must be tested for variety and unity and the excessive repetition of tones on the same pitch level must be avoided. Interest must be sustained until the end, in other words, the final cadencing of an idea must not be brought about before it actually should occur. Suspense is an important element in music as well as in drama.

In testing an arrangement, I analyze it to determine whether or not each melodic idea, principal and otherwise, is adequately supported as to enable it to hold its own against the background of accompaniment. In other words, in a full band passage, for example, does the solo

cornet alone have to carry the melody or does it have the support of alto saxophones, oboe, clarinets and flutes at the octave or what have you?

Likewise, is the arrangement sufficiently solid and full so that it will sound well even when played by a band of incomplete instrumentation? Has each instrumental part been arranged so that the instrument will at all times be playing in the register best suited to the peculiar character of that instrument? Are the rhythmic and accompaniment or after beat parts assigned to the best instruments and at the same time shifted to other instrumental groups from time to time so as to make for greater sustaining interest on the part of the performers? Has the best instrument been chosen in every case to carry the particular job assigned to it? Is there a sufficiency of counter-melodies to fill in the gaps without being too many so as to obscure the really important principal melodic ideas? Are too many piccolo or clarinet variations being used or, conversely, are there enough?

A composer and arranger who would

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do a fine job cannot be too careful in the matter of analyzing and revising his work. He should revise his original draft, let it rest, revise again, and then when he thinks it is about right, go back over the whole thing again and again for further corrections, always with time between for thoughtful consideration and analysis.

See you next month!

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# How to Buy School Band Uniforms

**The Second and last Chapter of advice to Bandmasters and Parents Clubs on how to choose Band Uniforms, avoid mistakes, get your money's worth, wherever you buy.**

### Workmanship

Workmanship—the way a uniform is cut and sewed—is even more important to its real worth than the materials. Knowledge of manufacturing processes and how they affect quality is a help in judging values. This is oftentimes the largest item omitted, to get down to a price.

A man unaware of differences in the way high-grade and low-grade uniforms are made might think he was driving a bargain in picking up "the same" uniform at a much lower price than another. The same fabrics may be used with different grades of inside materials and workmanship. What you don't see is that these are much better in the higher priced uniform.

### Sewing and Shaping

**HAND AND MACHINE OPERATIONS**—The term "hand tailored" applied to a uniform doesn't mean that every stitch is hand sewed. For practical reasons all seams are machine-stitched. To carry a "hand tailored" label, a coat must be made with at least 21 specified hand operations. In many very fine civilian suits hand operations number more than 21, and many suits with fewer than 21 are serviceable and good buys. In fact some hand work is not as long wearing as machine sewing, especially in uniforms. It is costly and unless done by an expert, may not look as well. Specialty machine operations skillfully done add to appearance and to the softness that makes a comfortable uniform. The silk thread used in high-grade uniforms also adds to softness and strength because of its elasticity.

**SHAPING UNIFORM COATS**—After every important inside sewing operation in a high-grade uniform, experts skillfully press and shape the coat. In this way shaping can't come out—it is sewed in by operations that follow and is there for the life of the garment. By the time such a uniform is finished it seems to need little additional pressing, but even so it should receive a very careful inspection and a final press.

In contrast to this careful handling, low-price lines of uniforms rush production. There is some flat table pressing but no shaping. When this grade of uniform is completed, it is put on form presses that actually stamp the shape into the garment so that to many buyers they look as good as the high-grade uniforms. However, this last-minute shaping comes out with wear and cleaning.

**COAT LININGS**—The way the lining has been put in the coat is a point to notice. In good quality uniforms and civilian clothing the lining is smoothly fitted and finely stitched. The lower edge of the coat is bound—"piped", the trade calls it—and fastened over the lining. A small pleat for give is left along the lower edge of the lining.

In medium-grade uniforms invisible machine stitching is used to sew in the

By Harry H. Craddock, Sr.  
Kansas City, Mo.

lining. Handwork, coarser and less skillfully done than in the better uniforms, will be found in the armholes and shoulder seams. In fact, the way armholes are stitched is a pretty good indicator of the quality of hand work throughout a suit.

Linings in poor-quality uniforms are not smoothly fitted. The machine stitching is coarse and usually does not match the lining in color. No allowances are made for give, as every little bit of goods counts in making uniforms to sell at the lowest possible price.

**BUTTONHOLES**—Look for neat strong buttonholes worked on both sides. Best in appearance and most flexible are those worked with silk twist. High-grade machine buttonholing is better than hand work. Examine both sides of buttonholes. In high-grade uniforms they are worked with close, even stitching, with a strong bar opposite the eyelet end. Without the bar, buttonholes tear with use, and when not worked on both sides they do not wear

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as well, especially where metal buttons are used.

#### Selecting Your Manufacturer

Most band uniforms are sold direct by manufacturers to consumers through mail order or personal representation. In selecting a manufacturer to make uniforms, it is not enough that he makes uniforms for some neighboring school. You should know about his financial soundness and integrity.

Uniforms should be made by manufacturers who devote their entire time to uniform manufacturing. Uniform manufacturing and clothing manufacturing are entirely different; clothing is made for soft, easy wear to last over much shorter periods than uniforms and does not give the long-life demanded of uniforms.

No uniform manufacturer has any edge upon costs of good skilled labor or good materials; but some may be more efficient with better equipment and management, so that pleasing new distinctive styling and generous fullness of garments will be the competitive factor.

#### Specifications

All uniform manufacturers have catalogs which they will be happy to send upon your request. Select the style of garment desired, being sure to mention both the style number and the manufacturers catalog from which that style was selected. All members of the National Association of Uniform Manufacturers supply each other with copies of catalogs for their reference files so that they may intelligently make their bids. After the style has been selected, the cloth should be specified. In competitive bids it is well to specify the mill manufacturing the fabric, the shade number, type of material and weight. Next, the specifications should cover the detailed inner-construction which is the most important part of the entire set-up. Be specific—give the actual details of construction that you wish incorporated into your uniforms. In so many hurried, brief specifications the term "or equal" is used without actual count or definite set-up. Bidders can send samples of materials which they consider "equal", along with a guaranteed description, so that you may be the judge.

If you feel that you are not well versed enough to set up specifications, any uniform manufacturer will be glad to assist you. In fact, a good many manufacturers have a basic set of specifications, and of course the type of specifications which a manufacturer may submit will depend upon the quality of garment that he makes. By all means, protect yourself and require a performance bond with your uniform bid.

#### For Your Protection

Require samples of coats and pants with the privilege of inspecting them to see the inside construction, and, if you place the order, require a sample uniform for approval. Check both the sample and a number of the delivered garments to make sure that all details of construction have been carefully followed, in accordance with the specifications.

#### Summary

After reading this article you will ask, "Why make a band uniform in this manner?" Well, a quality garment will cost very little more and will hold its style and shape-retaining qualities for life and will wear better. That is insurance enough for the additional cost, and if the garment is not mis-used, it will have a resale value.

To sum this all up, it really means that your careful selection of all points indicates definitely that price is usually the selling argument of inferior merchandise, and you get only what you pay for.

Quoting John Ruskin, "there is hardly a thing in the world that some men cannot make a little poorer and sell a little cheaper, and the people who consider price only are considered such men's lawful prey." In spending the hard earned

funds of a band committee or school funds, it goes without saying that the long life and shape-retaining qualities in the uniforms you buy will come only with a well-made garment and are not sold at the lower price.

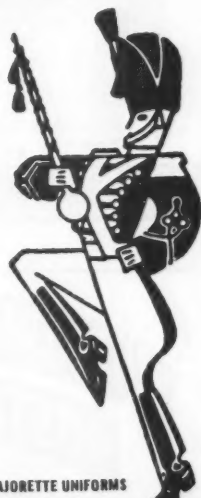
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## Band Music Review

Every Number Reviewed in this Column has been Read, Studied, by our Own Band, is accurately Graded and Described.

By **Richard Brittain**

Materials Instructor  
and Concert Band Director  
VanderCook School of Music,  
Chicago

**SPIRITUAL OVERTURE—(M).** Herbert W. Fred. The opening measures announce the thematic content implied by the title, Spiritual Overture. The number is technically not difficult but will offer challenges because of the harmonic structure—which is interesting to work out. Several tempo changes add to the enjoyment of the work. There are several rhythm patterns that will be of interest and at times several rhythms make for a rather muddy but interesting effect. Pub. Belwin Fl Bd \$3.50. Sym. Bd \$5.00.

**PAVANNE (E), Ravel C. Johnson.** This number is just off the press and is an excellent piece of music for band. The number is well sustained throughout and is short (2½ minutes) so that young bands will have no endurance problem. The number will be a welcome melodic bit on any program regardless of the maturity of the organization. The arrangement is in Bb throughout and has an excellent melodic theme for baritone and horn unison. The number is full in its entirety with no instruments left out in the open. Pub. Rubank Fl Bd \$2.00. Sym Bd \$3.25.

**ON THE STREET (E), Ted Mesang.** This number is a march in "Alla Breve" and is just about as easy a number as can be written and still sound full. The rhythm problems are few in the fact that it is a quarter and half note march with the top note for the cornet being an "F". There is a nice but melodic counter-melody for the trombones and baritones. The number should take only about 2 minutes to play. Pub. Kjos Fl Bd \$1.25.

**CANTA, CANTA, LLANERITO (M), Bonnet-Calliet.** For a program number that is a bit different, try this one on your next concert. The number is a typical Latin American ¾ dance that is in the key of C minor and C Major. The technical problems are few and the melody line is catchy. Tonal effects are numerous in that several different sections have the melodic theme while other sections have a sonorous counter melodic line. All will enjoy working this number through. Pub. Broadcast Music Inc. Fl Bd \$2.50. Sym Bd \$4.50.

**ROMANTIC OVERTURE (ME), Erik Leidzen.** This new 1950 release by Leidzen is not difficult and should prove quite enjoyable for contest or program. The open-

(Please turn to page 42)

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**DRUMMERS:** Snare drum-demonstrator \$21.50, heavy duty drum stand \$4.50, zipper covers \$4.00, drum cases, with tray \$9.00, floor tom with stand \$35.00, field drums \$19.50, pair 15" Zildjian cymbals \$33.00, orchestra bells with stand \$30.00, vibraphone \$165.00, portable xylophone \$50.00. Sisteck Music Co., 4628 Broadway, Cleveland, Ohio.

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**DRUMS-ACCESSORIES:** Pearl Chrome drum outfit \$440.00 value, closeout \$250.00, student outfit, at \$85.00, both are new window samples. Pair Bongas \$25.00, 12" Cymbal \$8.00. Hi Hat sock pedal \$9.00, drummers seat \$9.00. 1 pair brushes & 1 pair sticks, both for \$1.25. Bass drum zipper cover \$9.00, drum case \$9.00. Sisteck Music Co., 4628 Broadway, Cleveland, Ohio.

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## Band Music Review

(Begins on page 40)

ing section is quite smooth in style and progresses at a modest tempo. The following allegro has a mixture of triplets and dotted eighths and sixteenths that will be a challenge for accurate playing. There is a short allargando movement to be followed by a vivace to the end. The overture is in two flats in its entirety. Pub. Bourne Fl Bd \$5.00. Sym Bd \$7.50.

**HARVEST HOME OVERTURE (ME).** Paul Yoder. A 1949 release that is being used as a Class C contest number in several states. The number is scored full in its entirety. Top note for the clarinets is "E" above the staff—highest note for the cornets is "A" above the staff. The

technical problems are few but the number is a bit long for a young band—should take about 8 minutes to play. The overture starts in G minor and is in 3/4 with an allegro movement in the same key. A waltz tempo follows with several possibilities for tempo deviations that goes back to the original allegro tempo again. A vivo tempo leads into the final maestoso movement in 3/4. Pub. Belwin Fl Bd \$4.50. Sym Bd \$6.75. A full score is available.

### All Time Old Timer

For the "All Time-Old Time" suggestion of the month, I recommend that you use the "New Colonial March" by R. E. Hall. This number is an excellent contest warm-up march as it offers much in the way of possibilities for expression and will show a band off well. The march is in 6/8. Pub. Presser Fl Bd \$1.25.

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